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METHODS IN ELEMENTARY ENGLISH

GOOD ENGLISH

IN SPEAKING AND WRITING

BY

YOUNG AND MEMMOTT

FOURTH GRADE

FIFTH GRADE

SIXTH GRADE

SEVENTH GRADE

EIGHTH GRADE

Manual

METHODS IN ELEMENTARY ENGLISH

METHODS IN ELEMENTARY ENGLISH

AN INTRODUCTION TO THE TEACHING OF GOOD ENGLISH IN SPEAKING AND WRITING

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PREFACE

It is the purpose of the authors of this book to help the teacher of elementary English, particularly the inexperienced teacher, in her efforts to instruct her children in oral and written composition. On entering a public-school system, the novice usually is placed in the second or third year, possibly on the theory that she can do as little harm there as anywhere. Her novitiate, during the following three years, is likely to be difficult and often discouraging. In teaching reading she is guided by the manual provided for the method of reading in use in the school and is reasonably successful. Arithmetic, too, she can manage satisfactorily because of its simple relations and because of the immaturity of her pupils. It is in her work in composition that she feels the need of special assistance, not only in the basic principles, but in the material to be selected and the methods and devices to be employed. Such assistance is provided in this book.

The book, however, is not intended for the beginner only. The experienced teacher will find in the "General Suggestions," in the "Language Games," and in the sections dealing specifically with the work of the first, second and third grades, material and suggestions applicable to her own class, in whatever year it may be. By studying the provisions for the earlier grades and by visits to the classrooms of these grades, she will understand clearly what her own pupils have already done and what the unified plan to which this book is an introduction requires that they shall do.

All successful work in English composition, whether oral or written, is based on the formation of correct language habits by daily practice. Helping a child to understand that an expression is incorrect does little, if anything, towards overcoming his bad habit; a knowledge of grammatical rules will not cause a child to employ accurate English. Only as he uses the proper expression often enough to make it his own—to make it habitual—will he use, in his unconscious choice of language, better English. In the upper grades the study of grammar will confirm and strengthen good habits already formed in the grades below, but grammar itself cannot be the basis of the children's correct choice of language. Good language habits should be formed long before the time arrives for studying technical grammar. In the choice of subject matter for the children's compositions, in the building of power in sentence and paragraph structure, and in the games and other exercises suggested for use in corrective work, the aim of the authors has been to provide for the gradual and natural formation of habits of correct speech and writing.

Emphasis is placed on the oral side of composition, partly because of its greater practical importance and partly because oral is naturally and normally the basis of written composition. In general, we write as we speak. If the children, before they begin their written work in the second or third year, have been trained to express themselves orally with attention to orderly arrangement of thought, to reasonably correct sentence form, and to good choice of words, their first efforts in putting their compositions into writing will be attended by few of the painful and difficult struggles that in times past have been associated with initial attempts at written composition. If through the grades

they continue the oral work for at least half of the time devoted to composition each week, and their written work is based chiefly on the oral, there will result an ease, directness, and correctness which will lighten the burden of their successive teachers.

It will be noted that attention is concentrated throughout the work on developing the spontaneity and individuality of the child. Through a cordial class atmosphere each pupil is encouraged to select for himself what he has to say and to say it in his own way. Corrections, of course, must be made, but they should be made in a spirit of coöperative helpfulness. Children differ widely in character, in previous language training, in alertness, and in originality. These factors in composition should be kept steadily in mind by the teacher as each child is led to express his own thoughts and his own feelings in what he composes.

In his address on "The New Education" before the National Education Association at Boston in July, 1922, W. G. Cove, President of the National Union of Teachers of England and Wales, declared: "Our work we already perceive is not to pack the human mind but to develop human personality. The passivity that makes of democracy an empty form will be banished in the self-activities of the school. The wide world over, we cry for the concrete realization of personality in active construction." It is the privilege of the teacher of oral and written composition so to quicken the spontaneity and the originality of the children whom she teaches that they may become an active and abiding force in preserving all that we hold dear in our American democracy.

N. J. Y.
F. W. M.

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METHODS IN ELEMENTARY ENGLISH

GENERAL SUGGESTIONS

ORAL COMPOSITION

Importance of Oral Composition

The keynote of the series of language books which this manual of English teaching in the grades introduces, is *oral composition.* This recognition of the importance of oral composition is not new, although some teachers still seem to think that all, or nearly all, compositions should be written. Bacon, more than three centuries ago, understood the value of oral composition, for in his essay "Of Friendship" he says: "Whosoever hath his mind fraught with many thoughts, his wits and understanding do clarify and break up in the communicating and discoursing with another; he tosseth his thoughts more easily; he seeth how they look when they are turned into words; finally he waxeth wiser than himself; and that more by an hour's discourse than by a day's meditation."

The importance of oral composition can scarcely be emphasized too much. If you will compare the amount a person talks in a day with what he writes, you will discover one good reason why oral composition should hold an important place in every course of study. No other intellectual power gained in acquiring an education is called into play so frequently as the ability to talk well. Not only is this ability invaluable in adult life, but it is also one of the greatest assets in helping the child gain an education—in helping him to "wax

wiser than himself." From the day the child enters school the teacher must aim to help him talk connectedly, clearly, and correctly during every recitation in the day, with special stress during the regular language period. In other words, she must help him get into the habit of talking well.

Meaning of the Term

Oral composition means more than telling something of interest to the talker and to the listeners. While the thing to be told must occupy the center of consciousness, there must be built up gradually an outer consciousness of the form and the manner in which the little composition is to be expressed. Step by step the child must become aware that he is using a group of related sentences, each bearing upon a chosen subject—a group of sentences in which some attention has been given to arrangement, to choice of words, and to sentence form. Gradually, too, he must be trained to adapt his voice to the size of the audience he is addressing. Furthermore, he must be led to acquire an easy posture and an agreeable manner of delivery with a minimum of self-consciousness. All this, if developed purposefully grade by grade, will become habitual. Of special importance is the requirement that each teacher shall know thoroughly the work that has been done with her class in preceding grades.

It is the purpose of these general suggestions to give you specific help in your great task of building up correct habits of speech and writing. In starting your work in oral composition you will do well to begin with subjects chosen from the children's own personal experiences. Later, when experience stories have been fairly

well started, the work in reproduction and invention may be undertaken.

The Child's Choice of Subjects

Children, like the rest of us, are intensely interested in the things that happen to themselves. These are the subjects about which they talk in their homes and with their companions. It is because of the child's personal participation in the incident that he is keenly interested in it and may easily be led to talk about it. Every youngster is interested in something; you must help him discover what that something is. If your pupils have their homes in the congested parts of some large city and seldom see even a sparrow, it would be foolish to expect them to tell stories about birds. Your task is to lead your pupils to talk on subjects that do interest them. By leading them to talk about their own personal experiences, you help them to choose subjects in which they are interested and about which they have definite knowledge. Without these characteristics—interest and knowledge—it is impossible for them or for anyone else to say anything that is worth while.

But even though you begin this work by limiting each pupil's compositions to his own personal experiences, he still might choose a subject upon which it would be impossible for him, or for anyone else, to express himself interestingly within the bounds of a single brief paragraph. When school opens in September, pupils are sometimes asked to tell *all* about the good times they have had during their vacation. If you yourself should try to compose an interesting paragraph upon this subject, you would fail, because it covers too long a time; it contains material for many compositions. At best it could be but a catalogue of different experiences. If

you lead the pupil to choose one little incident in his vacation and to see to it that each of his three or four sentences bears upon this one incident, you have made his task definite and much easier.

Avoiding Sensational Subjects

Unless you skillfully guard against it, the subjects your children choose for experiences will tend toward stories of accidents, fights, fires, and similar happenings. The skill, or practical wisdom, one gains by living through an event is what is meant by a person's experience; a person does not experience everything he sees. To experience an event is to feel it. Lead your pupils to tell the little happenings which have made them either sad or happy—experiences that have made them *think*. You must aim to encourage your pupils to choose subjects into which they can put some of their own feelings and opinions.

The following composition by a little girl in fourth grade is real experience:

HAPPY

I was very happy when I reached home. Mother wondered a little. But when she saw my report card, she was happy too.

The following also is genuine experience:

WHERE I FOUND MYSELF

One day I was playing a game of tag in the street. When I woke up, I found myself in the hospital. I had been hit by an automobile.

This bit of experience was told by a little girl in second grade:

MOTHER'S HAT

When my mother was cleaning out her closet, she gave me one of her old hats. I put it on my little sister. She looked like a big lady.

A Beginning through Directed Conversation

Much of the fragmentary conversation that sometimes passes for oral composition is a waste of precious time. Conversation between teacher and class, if used merely to produce talk, accomplishes little. It must be remembered in this, as in all oral composition work, that self-elimination by the teacher should begin early and continue progressively throughout the teaching. Conversation to introduce the subject matter and to start the children thinking must be used, of course; but when the teacher notices that the children are interested and are thinking, she should confine her own part of the conversation to directing their activity along the line desired. Out of this brief preliminary conversation should emerge independent compositions by the class. The plan may be illustrated by the following conversation:

Teacher. My kitty can jump over a stick. Who has a kitty? Tell us one thing that your kitty can do. Billy, you may tell us what your kitty can do.
Billy. My kitty can catch a mouse.
Teacher. That is a fine sentence, Billy. Mary, what can your kitty do?
Mary. My kitty is a baby kitty. He can drink milk.
Teacher. Mary told us *two* sentences about her kitty. Fred, tell us *one* thing that your kitty can do.
Fred. My kitty likes to follow me.
Teacher. That is a fine sentence, Fred.

Such conversation has a clearly defined purpose in the teacher's mind. In this one the aim was to induce

the children to compose one sentence upon a chosen subject. Do not hesitate to use the word "sentence." The children have no difficulty in grasping what the term means.

Of course "My Kitty" is only one of many subjects that you will have occasion to use. Some of the children are not fortunate enough to possess kittens. Frequently a child who has no pet can tell of someone else's pet with which he is allowed to play, if you suggest this to him. The following story was told by a boy in third grade:

My grandpa's dog is a great joker. He will stand up all right until I get on his back. But just as soon as I begin to have a nice ride, he lies down and takes a rest.

You will find it easy to start your composition work with your pupils if you will lead them to talk first about their live pets, including their babies. Live pets *do* things, and for this reason furnish easy material for stories. This is merely a suggestion, however. Whatever interests your children—and you will always find something that interests them—is the subject for *them.*

A little kindergarten boy offered the following sentence during a conversation on birds:

I saw a bird this morning all dressed up.

The teacher inquired whether this dressed-up bird didn't wear the same clothes every day. To this the boy replied:

Oh, no, he was going somewhere. He had a cap on.

Later in the day he showed the teacher the "dressed-up" bird—a bluejay.

The Sentence

The primary aim of the teacher in the lower grades should be to lead the children to express their thoughts by means of the simple sentence, to cultivate the sentence sense, and then to teach them to group their thoughts in two or three connected sentences.

Gaining the Sentence Sense

In the first two grades and also in *any* of the higher grades in which the pupils have failed to acquire the sentence sense—the ability to decide just how much of a composition belongs in each sentence—all compositions should, until the pupils gain this ability, be limited to three or four very simple statements. You begin to lay the foundation for the sentence sense when you first ask your pupils to tell you *one thing* about whatever subject you choose, and when you call the *one thing* a *sentence.* Gaining the sentence sense in oral composition means gaining the ability to indicate by the sound of the voice and by a pause just where each sentence ends. When you ask a pupil to tell you three things about his subject and take pains in the next breath to call these three things *three sentences,* you make it necessary for him to count his sentences. When you go a step farther and urge him to tell these three things in such a way that the class can count them—can be sure that he has given just three sentences—you make it possible for any child to grasp what you mean by a sentence; you help him to gain the sentence sense. When pupils trained in this way are asked to write their stories, they will not be likely to make errors similar to the following:

I saw a boy riding horseback. When I came to school this morning.

The Three-Sentence Plan

It will be found advisable in much of the work in the first three years to limit the length of the children's compositions to three sentences. The plan has many advantages:

1. It gives every child a chance to tell his little story during a recitation period of ordinary length.
2. If a child lacks self-confidence, the small requirement helps him to feel that he can surely tell *three* things about his subject.
3. It makes it necessary for the pupil to omit the irrelevant and uninteresting and to focus his mind upon the point in his story.
4. If he is trained to let his voice fall after each of his three statements, he is led easily to a consciousness of what is meant by a sentence.
5. It makes for easier concentration by the class on the particular thing that is being emphasized in the exercise.

The Beginning Sentence

After the child has chosen a suitable subject—a subject containing just *one* point—the next step is to impress upon him the necessity for making his beginning sentence convey some idea of what he is going to talk about. He must plan to make his first sentence give a clue to what is to follow. If he does this, he wastes no time in getting into the heart of his story in his very first sentence, and is able to tell a complete story in three sentences. Notice whether the beginning sentences in each of the stories on pages 6*f.* are good beginning sentences or not.

Very small children soon grasp the idea that it is

better to start a story by telling what happened than it is to start it with "I have a doll" or whatever it is they wish to talk about. Let us imagine that a child starts her story with the sentence, "I have a doll," and adds as her second sentence, "She was lying too near the edge of the table." It is clear even to quite small children that the point to this story begins in the second sentence.

One teacher succeeded in getting the desired reaction from her pupils by saying, "I don't like the first sentence because it isn't interesting enough; it doesn't let us know what the story is going to be about. The second sentence does let us know the point of the story. If this sentence can be changed a little so that it tells whose doll it is, it will make a fine beginning sentence. Who can think of a way to change, 'She was lying too near the edge of the table,' so that it will tell whose doll it is?"

Very frequently the help comes from the author. It did in this case. She suggested that the sentence be changed to, "My doll was lying too near the edge of the table."

It frequently helps children think of a good beginning sentence to say to them, "You must try to make your beginning sentence start to tell what *happened* instead of what you were doing. If you yourself are in the story, telling your audience what happened will let them *know* what you were doing."

The Closing Sentence

Almost equally important is the closing sentence. Many an otherwise good composition has been spoiled by a trivial ending. The following story told by a little girl in the third grade will illustrate this point:

Every morning my kitty jumps on the bed with me and wakes me up. I take her into bed with me. I like my kitty.

Evidently this little girl had thought out the first two sentences. The last one she added, not because she had anything further that she wished to tell, but because she was expected to make three sentences.

The pupils in the class where this story was told failed to see just what was wrong with the last sentence until the teacher said, "I like the first two sentences very much, Marian. You got right into the heart of your story in the very first sentence, just as you should do. The second sentence, too, is interesting. But your last sentence is not interesting at all; everyone *knows* that you like your kitty without your saying so. And another thing, your last sentence is not about the point of your story; it is not about what your kitty does every morning. Let us all try to think of a better closing sentence for this story."

After the teacher had given this criticism, the following sentences were offered by the children, the first one by Marian herself:

She cuddles down in the warm bed and takes a nap with me. She likes to be where it is nice and warm.

The story was then retold by Marian. She was delighted with the improvement.

The last sentence in a story is the one in which the author should find it easy to express his own comment or feelings. Such questions as, "What did you think about it?" or "How did this make you feel?" frequently help the author to catch the idea. Commend every child who makes an effort to express in this way his own reaction to the story. Helping your children to think clearly is one of the chief values derived from work of

this kind. It is not necessary that a child shall think as you or as any other grown person thinks. If you succeed in inducing him to express effectively his childish thoughts, you should feel well satisfied. Notice the self-expression in the following, especially in the closing sentence:

MY LETTER

Yesterday I wrote a letter to my uncle who is a sailor. I always put in a present when I write to him. This time I put in a dime and told him not to spend it all for stamps.

Facing the Class

From the beginning in the first grade, recitations, not only in oral composition but also in reading and in all other class exercises of any sustained length, should be made from the front of the room. Little children are so unconscious that, if the practice is begun when they first enter school, learning to face an audience is not difficult. But even though the start prove difficult, persistence is essential; the ability to face an audience is worth all the effort it costs.

The following are some of the advantages to be derived from the practice:

1. The child comes to realize that he must have something interesting to tell. He discovers that his story or recitation must satisfy his audience and must therefore have careful preparation. This becomes increasingly true as he advances through the grades.
2. Through facing the class daily and sharing with his classmates the training given in proper posture, in management of the voice, in good selection of words, and in correct sentence-making, he soon realizes the qualities that make a speaker interest-

ing, and has a motive for desiring to possess these qualities.

3. If the practice is made habitual during the years of his school life, the pupil will take with him into his later life the invaluable power of expressing his opinions easily and forcefully before any group of people among whom he may find himself.

Class Criticism

The class should be trained to give close attention to each story as it is told with a view to offering helpful suggestions afterward. At first the comments of the little ones will relate chiefly to whether or not the story was told so that it was easy to distinguish the sentences. Then in a short time even first graders will learn to tell whether or not the beginning and ending sentences are good. Whenever anyone criticises a sentence adversely, he should be asked to think of a better one to be used in its place. He should learn that good criticism is constructive; that merely saying, "I do not like the beginning sentence," is not helping to make the composition better. Try to make the children realize from the start that criticism must mean help.

The class should also be led to notice the posture, voice, and distinctness of the speaker. Then as the work becomes familiar, the children may be able to pass upon the qualities of the stories themselves. Attention should always be called to good points as well as to chances for improvement. The teacher, at least, can always find something commendable in a story, whatever its faults may be. Constant encouragement is absolutely necessary to success.

In criticising a story a child frequently says, "I like your story, Marian, because it was easy to count your

sentences." To this Marian should reply, "Thank you, Lloyd." You must succeed in making your class appreciate the fact that, even though the criticism may be adverse, it is given for no other reason than to help the author and the rest of the class tell a better story next time. Telling stories with no criticism is not the way to help pupils improve as rapidly as possible.

Whenever a child thinks that a critic is mistaken, he should feel free to say so, or to ask the critic why he thinks as he does. The following story was told in a third-grade class a few days after Lincoln's birthday had been celebrated:

> When I was reading my library book, our baby tried to take it away from me. Mamma gave him his "Peter Rabbit" book instead. He threw it on the floor and cried for mine. I think Abraham Lincoln wouldn't have acted in that way when he was a little boy. I think he would have been satisfied with a "Peter Rabbit" book.

One of the adverse criticisms was, "I don't like the way your story ends, Dorna; I don't think Abraham Lincoln would have cared for a 'Peter Rabbit' book."

Dorna replied, "I think he would, Martin. Abraham Lincoln liked funny stories even after he grew to be a man. So I feel sure he would have enjoyed them when he was a little boy."

After several opinions had been offered by different members of the class, the teacher decided the argument by saying, "I think Dorna is right."

Your pupils would probably count five sentences in Dorna's story. The suggestion for the three-sentence stories is not an ironclad rule; the limitation is intended merely to help children gain the sentence sense, to help them stick to the point to each story, and to make it

possible for every child in the class to tell his little story. No one would wish Dorna to omit one of her sentences.

It is a good plan to make a rule never to allow a pupil to interrupt the story-teller in order to make a criticism. Any interruption while the child is telling his story tends to break his continuity of thought, to make him lose confidence in himself, and to make him self-conscious. You yourself may occasionally feel it necessary to disregard this rule and to suggest a helpful word to the little speaker, but the criticism by the *class* should invariably follow the completed story. If the story-teller has committed some serious error like using "seen" for "saw," or "done" for "did," it is sufficient to have him say the correct form after his story is done. If this mistake is a common one in the class, it should be recorded for drill work or for a language game in a later period.

The Class Atmosphere

The ideal class atmosphere in composition, as well as in every other subject, is one of sympathy. In fact, the ideal class atmosphere is similar to the ideal home atmosphere. In the nature of things there must be some restraint; children, for instance, must wait for permission to talk. But what if Billy gets so interested that he forgets and makes a comment without permission? Are you able to restrain him and still let him know that you appreciate his interest? You *must* be able to do this. You must be in sympathy with every child and must make him feel this sympathy, and at the same time you must help him to control himself. You must be ready constantly to encourage and appreciate every effort of the speaker. You must also help to create a genuine bond of sympathy among the members of your

class; each one must be willing and anxious to help the others. Criticism must mean *help*.

Remember that an effort in oral composition for a beginner is a formidable undertaking.

1. He must stand before a class that is watching him and listening to his little story.
2. He must learn to look at the class and to talk directly to his listeners.
3. He must maintain good posture and perhaps overcome nervous handwork.
4. He must speak more slowly than usual and speak distinctly. Moreover, if he is from a home in which a foreign language is used habitually, he must struggle with a natural handicap in English speech.
5. He must speak in his own natural tone but still loudly enough to make every one of his classmates hear.
6. Above all, he must *know* what he is to tell and must tell it in the manner prescribed by the lesson.

To succeed in all this is a triumph worthy of a sympathetic attitude on the part of his classmates and plenty of encouragement and approval on the part of his teacher.

Corrective Exercises

The war against incorrect forms of speech must begin early and must be waged throughout the elementary school course. Bad habits may be displaced by good ones only by having the correct forms repeated often enough in their natural connections to make them automatic in speech. Games calling for the use of the proper expressions will be found of chief service for this purpose in the lower grades. Pages 153 to 233 contain games

which will be found useful. They afford a happy means for helping the children overcome their bad language habits. Each teacher must realize that she should select the games her pupils need. If the particular error she feels she must fight is not listed among these games, she should be ready to adapt one of them to this error, or else to plan an entirely new game. On pages 149 to 152 will be found a list of common errors on which she may draw for drill in her class. The list is only suggestive and should be supplemented by other expressions which she is constantly collecting from her observation of imperfect English used by her pupils.

As a variation from the games, after the children have had training in telling picture stories, it will be found of advantage to use the pictures with which the children are familiar for drill in forming interesting original sentences containing the correct forms desired. Do not accept trivial little sentences showing no thought. The following plan has been used to advantage:

The teacher wishes to give her pupils practice in pronouncing distinctly words ending with "ing." She places a number of pictures in the chalk tray. Several children are allowed to come to the front of the room and each one chooses a picture. Each child is asked to think of a sentence which tells an *interesting* thing that one or more of the characters may be doing. When he has thought of his sentence, he faces the class and holds his picture so that the pupils in their seats can see it. When every child is facing the class, the "ing" sentences are given. Impress upon the little folks that nothing but their best thinking will make them give the kind of sentences they should give. It is well to plan that the first child you call on shall be one of the talkative ones.

1. Mary is dressing her doll.
2. Bert is riding his pony.
3. Ellen is washing Tommy's face.

If a child fails to pronounce the "ing" in his sentence plainly, the children in their seats who notice it must rise quickly. These children are allowed to take their turn. Again, the teacher may wish to change her direction for an interesting sentence; she may ask the children to tell what two or more of the characters in the pictures are doing, in order to give practice in the use of "are."

1. John and William are flying their kites.
2. The children are eating their lunch under the trees.

The " And " Habit

The habit that nearly all very young children, and some older ones, have of stringing together sentence after sentence joined by "and's," "and so's," and "but's" usually disappears as soon as the children gain the sentence sense. The remedy for the habit when it appears is further drill in such oral composition as we have suggested. When a child is able to give his short one-paragraph composition and let his voice fall after each sentence; when he is able to count the sentences in the composition given by a classmate, you will not be likely to hear many compositions like the following:

My mother told me to go to the store for some meat, and when the man gave me the meat I started for home and a big dog ran at me and I got scared and dropped the meat and the dog grabbed it and ran off.

But what shall be done in case compositions like this are told even in grades far above the primary? It is a sad fact that some pupils have reached the high

school without gaining the ability to tell just how much of any composition belongs in each sentence. This composition was actually given in a fifth-grade class. The teacher of the class wisely began at the beginning. She asked the class how many sentences they were able to count. Naturally there was a difference of opinion. She then asked whether the boy who told the story had dropped his voice after each sentence. The class did not seem at all sure on this point. Then the teacher said to Carl, the boy who had told the story, "You have material here for a good story, Carl. But no story is a good story unless it is divided into sentences. Let us all work together on this story. Carl, tell your first sentence and stop after it."

Carl. My mother told me to go to the store for some meat.
Teacher. How many could tell by the way Carl said this sentence that he had said just one sentence? [Everyone is sure that Carl has given just one sentence.]
Teacher. Now, Carl, tell us the next thing that happened.
Carl. When the man gave me the meat, I started for home.
Teacher. Repeat the two sentences you have told us, Carl, and let us see whether we can tell by the way you say them that there are just two sentences. [Carl repeats them successfully. Every pupil feels sure that there are just two sentences.]
Teacher. We are getting along finely. Carl, tell us the next thing that happened.
Carl. A big dog ran at me.
Teacher. What happened then?
Carl. I got scared and dropped the meat.
Teacher. And then, Carl?
Carl. The dog grabbed it and ran off.
Teacher. Now if Carl will tell the whole story, I feel sure we can count his sentences. [Carl tells his story and the class agree as to the number of sentences.]

Patient effort of this kind will yield results.

Voice, Enunciation, and Pronunciation

It is a fact that a large majority of English-speaking people are careless and slovenly in their speech, in both enunciation and pronunciation. The same criticism might justly be made of the posture of many Americans; careless speech and careless posture are quite likely to be found in the same individual. The following are extracts from a letter giving the Adjutant General's opinion of the probable cause for the rejection of so large a number of candidates for reserve officers at the training camps during the World War:

> Perhaps the most glaring faults . . . might be characterized by the general term "slouchiness." I refer to what might be termed mental and physical indifference. I have observed at my camp many otherwise excellent men who have failed because in our school system sufficient emphasis is not placed upon the avoidance of this mental and physical handicap.
>
> At military camps throughout the country mental alertness, accuracy in thinking and acting, clearness in enunciation, sureness and ease of carriage and bearing must be insisted upon. . . . Only by the possession of the qualities referred to does one become a natural leader.

Surely no one of us would be willing to be responsible for the failure of even one of the children entrusted to our care. Good posture and attention to voice, enunciation, and pronunciation belong not only to the composition period but to every period.

If pupils are in the habit of coming to the front of the room to make recitations of any considerable length, this practice will help them appreciate the fact that it is necessary to speak loudly enough for everyone in the room to hear; it will also lead them to speak distinctly. There is no child, however, who does not need some personal help in learning to enunciate clearly and to

pronounce words plainly. He frequently needs help, also, to guard him against using an unnatural tone whenever he makes a recitation or tells a story. This work should be begun just as soon as the teacher feels herself acquainted with the children, in sympathy with them, and on good terms with them. In other words, it is just as soon as the atmosphere of the classroom is what it should be. Before this time the teacher should make a note of necessary corrections, so that she may know which error belongs practically to the entire class and which to one or more individuals. Games in the kindergarten, in the lower grades, and in the higher grades whenever the pupils need the drill, will help to turn this very necessary work into play. *See "Corrective Drills" on pages* 77*ff.*, *"Corrective Exercises" on pages* 105*ff. and* 134, *also "Language Games" on pages* 153*ff.*

COMPOSITION MATERIAL

The Choice of Material

Under the heading, "The Child's Choice of Subjects," we stated that suitable subjects for a child must be chosen from the child's own interests.

1. He may tell his own daily experiences.
2. He may call upon his power of imagination and invent little stories of his own.
3. He may reproduce familiar stories from his reader, stories told or read by the teacher, information gained in other lessons of the class, or he may reproduce stories that have been read or told him in his home.

Experiences

You have probably noticed that all the illustrations of work in composition given thus far have been chosen from the children's experiences. It has seemed a bit easier to get started with this class of stories, for a child is invariably interested in his own doings. Experience stories, too, make it easy to get acquainted with the children; they make it easy to create an ideal atmosphere in the classroom. Although this is true, the other fields should be drawn upon freely.

Many of the homes in the more crowded sections of our larger cities may seem to lack the delightful experiences we usually think of in connection with home. When Mother, with the baby and the children too young for kindergarten, spends the entire day down upon the sidewalk in front of the tenement except when driven indoors by bad weather, the usual happy experiences that we are wont to associate with home may not be forthcoming. Still, it must be remembered that the happenings in the child's environment are interesting to *him*. The teacher's part is to help him tell these happenings in an interesting way. Good questioning on the part of the teacher can stir an interest in each child and lead him to tell something distinctly his own. Interest is given the exercise by the variety of the stories told. Tongues are loosened as each feels the impulse to tell his classmates something that occurred to him.

Creative Imagination or Invention

Even before entering school the child has learned to use his imagination. Perhaps Mother Goose and nursery tales have fascinated him and he has listened to them or retold them with delight. Daily in his games at

home, on the street, and in the playground his imagination has been at work creating not only the situations, but even the materials he has needed in his world of make-believe. This power of creative imagination, so freely used in the child's life outside the classroom, is a valuable means of developing his powers in composition. He can make little original stories of his own if he is but given the materials and the incentive. When the work in picture stories has become familiar, it will be found that the child can build a story without a picture if given an opening suggestive sentence for the purpose. In "Composition Work By Grades" will be found illustrative sentences for this phase of the work in invention.

Picture Stories

For work in picture stories the teacher should collect and mount on cardboard a set of suitable pictures. The detailed picture which tells its own story but suggests no other is not serviceable; she should choose, rather, the suggestive picture—the picture that furnishes the basis for an unlimited variety of stories by the children—as each child decides for himself what the characters in the story are doing.

First should come the study of the picture. By questioning, the teacher is able to draw from the class a variety of suggestions. Children differ so greatly in personality and in experience that the interpretation of a picture will vary with the individuality of the child. When the teacher is sure that the details of the picture are grasped by the class, she asks questions to bring out the plot or action. She continues her questions until sufficient suggestions of possible situations have been received. With beginners it is wise to postpone

THE INQUISITIVE DUCK

the stories themselves until a later period when the class will be fresh for the work.

When the story-time arrives, the teacher should recall to the class the various interpretations they have made

of the picture previously and should invite someone to tell his story. The first attempt will probably be somewhat rambling. If so, the teacher should take her turn and, keeping in mind the three natural divisions of a story, the beginning, the story proper, and the end, she should cast her story in the proper form. The stories that follow will be likely to show improvement. This method should be repeated on each occasion of story-telling until the pupils are able to tell their stories in satisfactory form. The teacher should encourage the children to play that they were right there when the story happened and that they know all about it. She should urge them to start to tell what happened in the first sentence.

As in all oral compositions, the story-teller faces the class. He may be allowed a moment in which to examine the picture closely before turning to the class. He should then hold the picture in front of him so that the rest may watch it as he tells his story.

The following was told by Bessie in first grade. The picture showed a little girl, with her doll in her arms, meeting a very inquisitive-looking duck. The child did not look pleased at the encounter.

One summer day Grace took a walk. She took her doll with her. As she was walking across the meadow, she met a duck. The duck said, "Where are you going, little girl?"

Grace said, "You go right away from me. I am all dressed up. I just had a bath."

The three- or four-sentence plan is not intended to cripple such stories as Bessie's. The aim is to keep the story short and the sentences very simple until the children gain the sentence sense. After this they should be allowed more freedom.

Reproduction

The reproduction of stories with which the children are perfectly familiar offers still another field. Many of the children know Mother Goose and similar stories before they enter school. Such short stories as these are excellent for reproduction. The stories that the children have read in the class reader furnish further material. If the story is too long for the three- or four-sentence treatment, the teacher should break it up into its natural divisions. Each child will then tell a part, making a continued story. This will tend to strengthen the paragraph sense which the child has been gaining by learning to stick to the point in each one of the little stories.

The practice of dividing a longer story so that each child tells just one distinct part is the first step toward learning to make a topic recitation. This phase of the work comes into greater use in the child's later study of history and geography. Recitations in these subjects should indicate the child's ability to reproduce the thought expressed in a certain paragraph. Since this is true, every teacher should appreciate the importance of this phase of the work in reproduction. The child who learns to reproduce one-paragraph stories well in the primary grades, and who is able to relate one or more paragraphs of a longer story, will find that the topic recitation of the higher grades is but a natural step in advance.

It is most unwise to insist that the children shall tell these reproduction stories in their own words. To do so is to check one of the greatest benefits derived from reproduction—the opportunity it affords the pupils for enlarging their vocabularies. It is chiefly from reading, and particularly from stories of lasting worth, that we

build our finer choice of expression. No better English may be found than in our classic stories of childhood—the tales passed on from generation to generation. If, then, you note in a reproduction story some especially apt word or phrase from the original which the child has appropriated for his own, make the appropriation a matter of commendation. The child is coming into his literary heritage; he is acquiring the finer feeling for language. If, however, the especially apt word is overlooked by the entire class, and less expressive words are used instead, it is worth while to allow some story to be retold for the sake of using the finer word.

Suggestive lists of suitable stories for reproduction will be found under "Composition Work by Grades."

Additional material for reproduction will be found in the discussions you carry on with your pupils or in the stories and other articles you read or tell them for the purpose of helping them become better acquainted with their own environment. If your little folks live in the country, you will have the delightful task of helping to establish a sympathetic relationship between the children and their environment—the fields, the woods, and the farms with all their wealth of plant and animal life. These will furnish delightful subjects for reproduction. If, however, your pupils come from city homes, you will have the pleasure of helping the children observe more closely the interesting objects in the world about them and thus become better acquainted with their environment—the city. These observations will yield an abundance of interesting material for reproduction. The environment of the children in the city is as important and as interesting to them as the farms are to the country children.

One of the first steps is to encourage this interest. In

doing this you must find out which of the children's surroundings appeal to their interests. The following are some of the subjects from which to choose: food, clothing, fruit stands, bakeries, florists' windows, beauty of the city, parades, parks, museums, zoölogical gardens.

Dramatization

The normal child loves to "make believe"—to express in action the dramatic situation which has appealed to his imagination. No finer way of building up the child's expression of self, of getting rid of his self-consciousness, and of obtaining a delightful class atmosphere can be found than by making use of dramatization. The term is not intended here to cover carefully prepared plays. On the contrary, the freer and the more impromptu the dramatization the better. No equipment other than the child's understanding and appreciation of the little scene to be interpreted in action is needed. The work in free dramatization may be grouped as follows:

1. *Pantomime.* Beginning with Mother Goose in the first grade, the children should be called upon to illustrate in silent action dramatic bits of their familiar stories.

(*a*) Humpty Dumpty's fall.
(*b*) Jack jumping over the candle-stick.
(*c*) Mother Hubbard finding the cupboard bare.
(*d*) Little Miss Muffet frightened by the spider.
(*e*) Jack Horner's self-praise at finding the plum.

2. *Dramatization of a word or phrase.* Daily in connection with the reading lessons will arise opportunities for bits of dramatic interpretation. Imagine that the following words and phrases have appeared in the reading lessons:

(*a*) "Galloping." There is no child in the class who is not ready to show what the author meant by the word.
(*b*) "She looked and looked" or "She hunted everywhere." If called upon to do so, any one of the little readers will enact the anxious search of the character in the story realistically.
(*c*) "He grew very tired and fell asleep."
(*d*) "The fairies laughed most of all."
(*e*) "Then the wolf was very angry and he growled."

The opportunities for thus testing the children's power to read, power to interpret, and power to express are endless.

3. *Dramatization of a scene from a story.* Choose a brief one at first, for more than one character is to take part at the same time, and the situation must be simple. Possibly the scene is the famous discovery of the Three Bears that somebody has sat in their chairs. Volunteers to act the parts will be plenty. Three chairs, preferably of different sizes, will furnish all the "stage property" required. But now enters the new element: the characters must express, not only in action but in speech, their surprise that an intruder had been in their home. The children are equal to it; have they not "played house," "played school," "played Indian" many times already out of school? The teacher must not be surprised if the children, after their initial success, insist on dramatizing the entire story of the Three Bears, making a complete impromptu play.

4. *Dramatization of other short stories.* Such stories as (*a*) Little Bo Peep, (*b*) Red Riding Hood, (*c*) Little Boy Blue, and (*d*) Three Little Kittens lend themselves admirably to this form of self-expression. The pointer, the blackboard ruler, books, chairs, the teacher's desk, and the rest of the room equipment will do for "stage properties." Grouping of characters and sequence of

action can readily be arranged by pupils and teacher in coöperation. No difficulty will be experienced with the speeches of the characters, for the action is so simple and the story so familiar that the little actors will know what to say in the succeeding situations. As in all other class work, the teacher must see to it that "stars" in the class get only their fair share of participation in dramatization. Even though given but minor parts, the diffident should have ample opportunity to share in this important class activity.

WRITTEN COMPOSITION

No Written Composition in the First Grade

No written composition whatever is required in the first grade, but, toward the end of the first year, in connection with their work in reading, the children may take the first steps in this direction by learning to form words and very simple little sentences with letter-cards. In doing this they learn to place a capital at the beginning of a sentence and a period or question mark at the close. Each little pupil has also had considerable practice in writing his own name properly from a carefully prepared model.

Written Composition in the Second Grade

The work with letter-cards and the work in penmanship begun in first grade should be continued daily in second grade. You must exercise the greatest care not to give your pupils so large an assignment of letter-card work that it will be impossible for them to do this work perfectly. The habits you help the children to form in this work are the habits they will carry with them

into the regular written composition work. Make the pupils feel that a sentence is not written—not finished—until it is begun with a capital and ended with the proper punctuation mark; make them feel that they must look so long at a word they wish to use in their letter-card work that they are able to place the letters of this word correctly without referring again to the model. Plan to use the same words in the letter-card work that the children have studied in connection with their reading. Give them plenty of practice in finding certain words in their readers—words that occur in the stories with which they are familiar—words that you are planning to use in their *next* letter-card sentence. The children love to race in finding these words. If you will allow each pupil to stand with his reader in his hand as soon as he finds the word, and will urge him to look at this word as he stands beside his desk until he is able to lay his book down and run to the board and write this word correctly, you will institute a race that is well worth while—a race that will make your children self-helpful.

By the beginning of the second year, and sometimes even before he leaves the first grade, the child may be able to *copy* a very short simple sentence in script. It is best to make haste slowly; to go only as fast as the pupil's skill will warrant. Gradually, step by step, the way between sentences made with letter-cards and written sentences must be bridged. This is up-hill work for any child. Great care must be taken that the children shall not be swamped and discouraged. The secret of success is small assignments—small enough so that you have a right to expect perfect work. *See suggestions on preparation for written work in the second-grade assignment on pages* 110*ff.*

Written Composition in Grades Above the Second

Not over one-fifth of the time allotted to composition work in the third year should be spent in writing the compositions. This proportion of written composition should gradually increase from one-fifth the time in the third grade to one-half the time in the eighth grade. *See page* 140 *in the third-grade assignment.*

Never forget that the foundation of all good written work is good oral work. The pupil who is able to tell a story with good sentence-feeling; who, in copying his sentences, has formed the habit of beginning each one with a capital and of ending each with the proper punctuation mark; and who has sufficiently mastered the mechanics of penmanship, is able to write one of his little stories and divide it properly into sentences. If the written composition is kept very short for a time, and if the pupil's mind is focussed upon his three short sentences, the result is a more nearly perfect composition than if longer stories are permitted.

COMPOSITION WORK BY GRADES

FIRST GRADE

First-Grade Composition Entirely Oral

Systematic oral composition should be begun just as soon as the children enter school. In fact, much valuable work may be done in the kindergarten, if the school is fortunate enough to contain one. No written composition work whatever should be attempted in the first year. During this period the pupils are too greatly hampered with acquiring the mechanical ability to write to be able to give the necessary thought to written composition as such.

Aim in First-Grade Oral Composition

The aim in this, as in every grade, should be to help the pupils improve their use of language. To do so, you must get the children to talk freely, and in order to induce them to talk freely you must first make them feel a genuine bond of sympathy between themselves and you. You must get close to the hearts of the children. If you *are* interested in them, you will be able to make them *feel* that you are trying to help them use good English. This will make it possible for you to arouse in them a desire to say things in the best way.

As we have emphasized before, the normal child loves to talk, and he also loves to listen to stories. These two facts help to make it possible to create ideal conditions for oral composition, that is, a speaker genuinely interested in what he is saying and a sympathetic audience. It is wise to plan from the first to have the speaker face

his audience. Unless a child faces his audience, he does not feel the need of talking loudly enough to make them hear.

The first efforts in oral composition should be to train the children in the building of one-sentence compositions.

ONE-SENTENCE COMPOSITIONS

AIM: To induce each child to compose one sentence upon a given topic.

Teacher. Close your eyes, children, and think of *one* thing you saw on your way to school. Begin your sentence with "I saw." [After waiting a moment.] Mary, tell us what you saw.
Mary. I saw a boy driving a pony.
Hilda. I seen my papa in his shop.
Teacher. Start your sentence with "I *saw*," Hilda.
Hilda. I saw my papa in his shop.
Frank. I saw some other boys.
Bert. I saw my mother waving good-bye to me.
Martin. I saw my little sister crying to go to school with me.

If some talkative child is inclined to tell *more* than one thing, you can check him easily by emphasizing the "*one.*" Although the voluble child must be suppressed occasionally in order that he may not usurp time which belongs to other children, still we must all admit that, but for this same self-confident little chap, the first efforts in oral composition would prove far more difficult. By his example he helps the diffident child gain confidence in himself; he helps the slow child catch the idea; he helps the self-conscious child forget himself and make a beginning.

If you discover a tendency among a number of your children to use "I seen," make a note of it, and just

as soon as you are in close sympathy with your little folks, plan to play the "I saw" game. If you are on very friendly terms with your pupils, persuade them to repeat the jingle suggested on page 51, using the word "saw" in the place of "did." Urge them to repeat the jingle on the way home from school so that they may be ready to play the game when they come back from dinner or when they come to school to-morrow. You must never fail to play the game for which the children have practiced. Play language games at any time during the day. They are restful if not continued too long.

As another means of beginning work in one-sentence stories, you might say, "Who has a baby?" After waiting for the hands or voices that respond you might suggest, "If you haven't a baby in your own home, perhaps you have a baby cousin, or perhaps you know some baby with whom you play. If you have a baby cousin or if you know some other baby well, you may play that this baby is yours. Tell us one thing that your baby can do. Start your sentence with 'My baby.' Bert, what can your baby do?"

Bert. My baby can stand alone.
Alice. My baby can laugh out loud.
Grace. My baby is a little bit of a baby. He takes hold of my finger.
Teacher. You told us two things about your baby, Grace. Who can tell us just one thing his baby can do?
Billy. My baby can creep.
Francis. My baby plays with his feet.

You must take pains to praise the good sentences you receive and to use the term "sentence" in praising them. In doing this you are giving the little folks their first lessons in gaining the sentence sense.

Probably you will not be entirely satisfied when your

first language period is over. In fact it may be necessary to plan similar lessons for several days. One teacher started her class in one-sentence compositions by saying, "Who has a kitty?" After waiting a moment she added, "Tell me one thing your kitty can do."

Burton. My kitty cries for meat.
Clifford. My kitty stands up on her hind feet whenever she thinks I have a piece of meat.

After Clifford's long sentence was given, no one else seemed ready. When this happens, the teacher must be ready with a sentence.

Teacher. My kitty jumps into my lap.
Esther. My kitty washes her face with her paw.
Marcella. My kitty plays with her tail.
Benny. My kitty plays with a ball.

After each of the children having pet kittens have given sentences, you may be able to suggest subjects upon which the others can talk by mentioning other pets. Some of the children probably have dogs; some, canaries; some, rabbits; some, chickens. As a change from the subject of pets, try playthings. You will be likely to get a good response by saying, "Tell me one thing that you do with the plaything you like best. Perhaps it is your dolly; or your ball; or your cart; or your tricycle; or your top; or your hoop. Think which plaything you have that you like best and tell one thing that you do with it."

Tommy. I play fire when I ride my tricycle fast. I ring——
[Teacher interrupts.]
Teacher. Just one thing, Tommy, just one sentence. Gladys, tell us one thing you do with the plaything you like best.
Gladys. I change my dolly's dresses.
Douglas. I dig deep holes with my spade.

One teacher aroused great interest by asking her class whether they had ever been able to do something to help someone. She asked them to tell one such thing that they had done. The following is a part of the response:

Adolph. I held the electric light for Papa when he was working.
Lillian. I wiped all the dishes for Mamma.
Philip. I pulled the chair out so Grandma could sit in it.
Joseph. I drove the team for Grandpa.
Mildred. I helped Mamma weed her flowers.
Thurston. I held a skein of yarn while Mother wound it.
Mary. I helped Mamma by taking care of the baby.

This teacher ended her lesson by telling the children that she should ask them again to-morrow what they had done to help someone. She added, "Be sure that you have something to tell to-morrow about helping someone."

When the children show in their statements that they grasp the idea of telling one thing only about the subject, they show that they are beginning to understand what we mean in composition by a sentence. Take pains to use the term "sentence" in speaking of their statements. The term will soon become perfectly familiar to them, and they will readily recognize what a sentence is.

TWO-SENTENCE COMPOSITIONS

AIM: To induce each child to make two sentences upon a given topic.

Teacher. Close your eyes and think of one thing you saw on your way to school this morning. [Teacher waits a moment.]
Fred. I saw a boy riding horseback.
Teacher. That is a fine sentence, Fred. Can you tell me one more interesting sentence about this boy?

Fred. He was making his horse gallop.

Teacher. You have given two very interesting sentences, Fred. Can you tell both your sentences and make one story?

Fred. I saw a boy riding horseback, and he was making his horse gallop.

Teacher. You said both your sentences together, Fred, as if both together made just *one* sentence. Tell us your first sentence again.

Fred. I saw a boy riding horseback.

Teacher. Say your first sentence again, Fred. Wait a little bit after you have said the first sentence. Make us know by the way you say it that it is a *whole* sentence. Then tell us your second sentence without saying "and."

Fred. I saw a boy riding horseback. He was making his horse gallop.

Teacher. That is just right. You kept your two sentences separate this time. When you tell a story with *two* sentences, you must stop a little after you have said the first one; you must show by your voice that the sentence is finished. You must not say "and" between two different sentences. Did anyone else see this boy riding horseback? Helen, can you tell us Fred's story and make us hear two sentences? [Helen tells the story.] How many could hear the *two* sentences? Yes, Helen stopped a little after the first sentence, so that we could tell *just* where it ended. Did Helen put an "and" between her two sentences? No, Helen kept her two sentences separate, just as she should.

If you can remember some especially good one-sentence stories that your pupils have composed, it frequently works well and saves time to remind them of a good one-sentence story already given, and suggest that each make a two-sentence story by adding another sentence upon the same subject. The following may illustrate this plan:

Teacher. When you were telling stories with just one sentence in each, someone told us a good sentence about

a kitty washing her face. Who told us that sentence? Was it you, Esther? Tell it to us again.

Esther. My kitty washes her face with her paw.

Teacher. That's the story I meant, Esther. Isn't that a good story, children? Could you think of one more sentence about your kitty washing her face, Esther?

Esther. My kitty sleeps in a basket.

Teacher. That is a good sentence. But what was your first sentence about, Esther?

Esther. It was about my kitty washing her face.

Teacher. Was the last sentence you made about her washing her face?

Esther. No, Miss Brown, it was about where she sleeps.

Teacher. Do you know any more about her washing her face? Is her paw wet? Tell us another sentence about her washing her face.

Esther. She wets her paw with her tongue.

Teacher. Does she, Esther? Have you ever seen her do this?

Esther. Yes, Miss Brown, I've seen her lots of times.

Teacher. Can you tell us both your sentences about your cat washing her face? Tell us your first sentence, and stop and let your voice fall so that we shall be able to tell just where your first sentence ends. And then add your second sentence.

Esther. My kitty washes her face with her paw. She wets her paw with her tongue.

Teacher. Isn't that a fine story, children? Could you tell when Esther had finished telling her first sentence? When you tell a story with two sentences, you must stop and let your voice fall after you have said your first sentence. I am going to ask Esther to tell her story again, and, if you can tell by the way she says it just where her *first* sentence ends, you must stand up quickly—you must jump right up. If you jump to your feet, it means, "I could tell when Esther had said her first sentence."

From now on, until you are sure every child has acquired the sentence sense, lead your pupils to count the sentences in every composition. Get them into the habit

of dropping their voices and pausing after every sentence. If you are able to accomplish this, you will soon have a class that will know just what you mean by a sentence. If you can teach your children the sentence sense in the first grade—and many of the little folks do grasp it in this first year—you will give them just the start they should have.

Making use of the children's previous one-sentence stories often proves an easy step in making two-sentence stories. The steps should be made easy. Your children are undertaking their initial ventures in composition. In all probability you are asking them to do the first directed thinking they have ever done. If you help them a bit, the children themselves will be able to recall many of their one-sentence stories.

When you have led them to see that such a sentence as Esther's about her kitty sleeping in a basket is not a suitable one to add to a story about her kitty washing her face; that she must add another sentence telling more about her kitty washing her face, you have helped them to make the first advance towards learning another very important lesson in composition; you are helping them to gain the paragraph sense. Tiny little tots have been able to grasp this. They soon get to be very critical—get so they know whether each sentence in a story sticks to the point of the story or not.

Fixing the Sentence Sense

AIM: Improvement in the pupils' ability to compose two sentences upon a given topic; ability to drop their voices after each sentence; ability to tell whether the story another child tells contains two sentences or not.

Teacher. How many of you have a pet at home? Have you a kitty? Or a rabbit? Or a chicken? Or a dog? Or

a canary? Or a parrot? Or a white rat? Or a white mouse? I am going to tell you a story about my pet. Listen carefully. If you can tell just where my first sentence ends, raise your hand quickly. *My canary is very tame. When I hold my finger in his cage, he hops on it.* Mary, how could you tell where my first sentence ended?

Mary. I could tell by the way you said it, Miss Brown. You stopped a little bit after the first sentence.

Teacher. Did I let my voice fall, children? If you think I did, you may all say together, "Yes, Miss Brown."

Class. Yes, Miss Brown.

Teacher. Close your eyes, children, and think of two sentences about your pet. Sit up nicely when you are ready to tell your story. [Teacher waits a little.] I am going to ask someone to tell his story. You must listen carefully. If you are sure when the one I call on has told his first sentence; if you can tell by the way his voice sounds, you must stand up quickly. Bobby, tell us your story; make us hear when your first sentence is finished.

Bobby. My baby is my pet. He laughs and jumps when I go near him. [Everyone thinks he knows where Bobby's first sentence ends. The teacher calls on Ted.]

Ted. Our gray kitty is my pet. She has two fat baby kittens.

Teacher. Can you tell us the last word in Ted's first sentence? Think his first sentence over in your mind, and you can tell what the last word is. Marian, tell us what the last word in Ted's first sentence was.

Marian. The last word in Ted's first sentence was "kitty."

Teacher. How many think the last word in Ted's first sentence was "kitty"? Ted doesn't think it was "kitty." Tell us just your first sentence over again. Everyone listen for the last word.

Ted. Our gray kitty is my pet.

Teacher. What was the last word Ted said? Marian, tell us.

Marian. His last word was "pet."

Teacher. Is Marian right this time, class? All those who wish to say that she is right must jump up quickly. Now lay your heads down on your desks and think

of your stories about your pets again. Think just how you will say your first sentence to let us know just where it ends. Tell us your story, Merrill.

Merrill. My pet hen is not afraid of me. She eats corn from my hand.

Teacher. Harvey, can you tell us the very last word in Merrill's sentence? Think the first sentence over, Harvey, and you can tell.

Harvey. "Me" was his last word.

Teacher. All those who think "me" was the last word in Merrill's sentence may raise both hands. Listen carefully for the last word in the first sentence of the next story. Everyone must think his story over so as to be ready to tell it. [After waiting a moment.] Marian, tell us yours. Listen carefully, children.

Marian. Old Rover is my pet. He run out to meet me this noon.

Teacher. You should say "ran" instead of "run" in your last sentence, Marian. Tell your story again and say "ran." [Marian repeats her story correctly.] [The teacher decides to plan for a "ran" game.]

Teacher. What was Marian's last word, Philip?

Philip. Her last word was "pet."

Teacher. How many sentences in Marian's story, Percy?

Percy. Marian had two sentences.

Teacher. Were both Marian's sentences about her pet, Beth?

Beth. Yes, Miss Brown.

It is well not to leave the two-sentence stories too soon. It is easier, of course, for a child to fix his mind upon two sentences than it is upon three. If he learns to make both sentences in his two-sentence story about the same point, he can easily carry this knowledge on into his longer stories. No time is gained by going ahead too rapidly. You have a wealth of stories to choose from. The following list may help you to suggest subjects from which it will be easy for pupils to compose their little stories: helping someone; little happenings at home or at school; holidays; facts learned by studying flowers,

birds, and other animals; what the children do with certain playthings; any facts they have discovered or any you have taught them in nature study.

Class Criticism

No story should be told without appreciative, constructive criticism. At first you should endeavor to get each of your pupils into the habit of counting the sentences in every one of the little stories that are told. Urge them to continue this until each child forms the habit of telling his stories with good sentence-feeling—until he learns to drop his voice and pause a bit after each sentence. As soon as your little folks seem to have gained this habit, it is well to slight the practice of counting sentences. You must be on the watch constantly, however, for run-together sentences; whenever they occur, stress the counting of sentences again. Children trained in this way *will* gain the sentence sense.

Besides this, with proper questions, you will be able to lead them to think whether both sentences are upon the same point or not. This achievement is far more difficult than counting sentences. When the pupils seem puzzled, ask them to tell you what the first sentence is about. Follow this by asking whether the second sentence is about the same point or not. If, as is frequently the case, the children seem puzzled when you ask what the first sentence is about, wait a moment for them to *try* to answer your question; then follow with another question which really suggests the answer to the first question; as, "Was it about (and then suggest the topic)?" Sometimes it helps the little thinkers to catch the idea if you ask this question and, instead of the topic, suggest the opposite. If some child has given the following story, "The deer in the park eat from

my hand. They never run away when I go near them,'' and are puzzled when you ask them what the first sentence is about, change your question to, ''Is it about how wild the deer in the park are?'' In order to be able to tell good interesting stories, children must stick to the point, and in order to be able to stick to the point, they must be able to determine what the point is.

Some or all of the following questions should be asked after every story told until each child gains the sentence sense and until each child is able to think what his first sentence is about, and, after that, whether each one of his following sentences is about the same topic or not.

1. Did you like the story?
2. Was it easy to count the sentences?
3. Did —— drop his voice after the first sentence?
4. What was the first sentence about?
5. Was the second sentence about the same point?

Convince the children that a story is criticised for the sole purpose of helping the story-teller and all the rest of the class to be able to tell stories better another time. You must be careful not to allow the class criticism to be a mere thoughtless repetition of words. It is a good plan to keep pupils thinking *why* they liked or did not like certain words and sentences.

Common Errors in the Children's Speech

It is not advisable nor possible to correct all the errors that occur. At first you must be satisfied to substitute the correct form for the incorrect one and have the child repeat it. You should, however, notice the prevailing errors among your pupils and keep a list of these as they occur until you are sure just which error you should attack. Whenever you attack a certain error,

you should never allow this particular fault to pass without some special drill; this drill, however, may be allowed to wait a little for an opportune time.

Language games provide a happy way for having the children *enjoy* repeating some certain correct form. You must not allow yourself to forget that the language and pronunciation games are *games*. There is danger that the children may become tired when trying to learn a new game. New games should be played frequently, but only for a few, a very few, minutes at a time, but they should be repeated and repeated until the children can play them rapidly. It is not necessary for the pupils to realize that you are helping them to overcome some bad language habit; if you succeed in making them enjoy the game, if you succeed in making them repeat the correct form so many times that the correct form *sounds* correct, the victory is yours. On pages 153*ff.* you will find a number of language games. If you do not find one to fit the particular error you wish to correct, you will have little difficulty in inventing a game to suit your purpose.

Among the language games you will also find a number planned especially to correct errors in pronunciation and enunciation. If you notice, as you probably will, that some of your pupils slight their "ing's," play a game to correct this. Do not worry if you succeed in making the children pronounce this syllable even more plainly than you care to hear; there is no danger of their continuing to pronounce any word too plainly; there is far more danger of their dropping back into the old habit again. The custom of clipping the final "g" is a very common one among English-speaking people; you can scarcely play the "ing" game too frequently.

Besides being so valuable in correcting errors, language games are restful. Children sometimes feel the strain of learning some *new* game, but after they have played it so many times that they know just how it goes, playing it is fun. Try such a game after they have been doing some strenuous work. Of course, you must choose a game that they need, but at such a time you should not try to teach a new game; you should play one that will go almost of itself.

You should plan regularly for a few minutes spent in games at each session, but besides these regular times, you will find it both restful and profitable to interpose an extra game as frequently as you can when opportunity offers.

If some of your pupils come from homes in which little or no English is spoken, study the problems that confront these children in their efforts to speak our language so that you may help them intelligently in overcoming their handicaps. Until you are able to do this, however, you cannot make a mistake if you will spend your time in this work drilling on pronouncing consonants plainly. This is especially true of final consonants.

Besides taking advantage of the children's natural desire for playing games, you will also be able to make use of the fact that children love to repeat the same expression over and over. We have all of us heard them. When you wish to attack some error that is made by practically the entire class, try to induce the children to be willing to repeat the correct form as many times as they can in going the first block toward home. You can frequently persuade them to do this in order to be ready to play some language game well. If you will remind them of the fact that football, and basketball,

and baseball players always practice before games, you will find this thought appeals to them.

Sometimes it is possible to get the children started repeating the needed form in a jingle—in some rhythmical way. Rhythm makes a strong appeal in childhood. Perhaps the following may suggest what is meant:

I did it, I did it, I did it, I did it,
I did it, I did it, I did;
I did it, I did it, I did it, I did it,
I did it, I did it, I did.

After pupils have said a jingle similar to this a few times, it will keep repeating itself in their minds. The best time to get the children started saying over and over some such jingle is just before they leave for their homes. When they return to school, inquire how many kept repeating the jingle while they were going the first block. Never give work of this kind as a punishment; make the children feel that you are trying to help them.

If you should forget to play the game for which the children practiced on their way home from school, it would be likely to make them less anxious or even willing to practice for another game. Don't hesitate to praise them if you notice, while they are playing the game, that they have improved. Drilling for the game and the game itself help the pupils accomplish the desired result without feeling the drudgery of the drill. If you can get them to play the game so well that they use the correct form almost without thinking, you will surely see improvement in their stories and other recitations.

Personal Correction

If you are able to single out pupils who are most in need of drill to overcome certain language errors, a

little personal work is frequently well rewarded. Get them interested and willing to do extra practicing in order to be able to play some certain game well. If you approach the children tactfully, you can get them *willing* to say the correct form over and over on the way home from school. Persuade each one to say the form needed loudly enough for himself to hear. Hearing the correct form helps greatly in forming the good habit—in getting the correct form fixed firmly in the mind.

If some little fellow needs special drill, do a little extra personal work when the others are not around. Make him feel that you are helping him, that you are anxious for him to be able to play a certain game just as well as any of the other children. Perhaps you can help him to say the particular form you are working for in some rhythmical way. Frequently this little personal help and the feeling that someone really cares, is all that is needed to make him put forth the effort necessary for his improvement.

Our Most Common Errors

It has been estimated from a study of the errors made by pupils in many different schools that fully one-tenth of all the errors of speech are made in the past tense and the past participle of the verbs "come," "do," "go," and "see." First-grade children should learn to play games using the correct forms of every one of these verbs. Usually it is practice in using the form of the past tense that is needed more than that of the past participle. The opposite is true of the verb "go," however. Of course these technical terms should not be used before the children, but you should never forget just which form you are working to impress. *See "Language Games" on pages* 153*ff*.

THREE-SENTENCE COMPOSITIONS

AIM: Ability to compose three sentences upon a given topic; ability to tell just where each sentence ends; ability to let the voice fall after each sentence when telling the story; recognition of the fact that a story-teller should stand in good posture.

Making use of the two-sentence stories the children have already told furnishes an easy step into the three-sentence kingdom. If your memory is not equal to the task of recalling them, it is a good plan to copy the best of them for this advanced work. The children themselves can retell many of the two-sentence stories they have already told, if you suggest the topic by asking some such question as, "Who was it that told us a fine two-sentence story about a pet hen? Merrill, think that story over for a moment so that you can tell it to us again." (Waits a moment for thought.) Merrill repeats his story:

Merrill. My pet hen is not afraid of me. She eats corn from my hand.

Teacher. What was Merrill's first sentence about, children? [No one seems sure.] Was it about how tame Merrill's hen is? [All feel sure, as soon as they hear the topic, that this is the subject of this story.] Is the second sentence about how tame Merrill's hen is? [All feel sure that both sentences are about the same point.] Merrill, can you tell us one more sentence about how tame your hen is? Perhaps you can tell us why she is so tame.

Merrill. She knows I won't hurt her.

Teacher. Do you like that sentence, children? [Everyone likes it.] Is this sentence about how tame Merrill's hen is? Is it, Mildred?

Mildred. Yes, Miss Brown. [If Mildred happens to say simply, "Yes," the teacher says, "Yes, Miss Brown," and Mildred repeats it.]

Teacher. Merrill, could you tell your two-sentence story again and add this new sentence? Everyone must count Merrill's sentences.

Merrill. My pet hen is not afraid of me. She eats corn from my hand. She knows I won't hurt her.

Teacher. How many sentences? Constance, how many did you count?

Constance. I counted three, Miss Brown.

Teacher. How many liked Merrill's three-sentence story? Let us all clap our hands to show Merrill that we liked his story. [Applause.] Do you remember the two-sentence story someone told about the boy you saw riding horseback—the one that made his horse gallop? How many of you saw this boy? Can you tell the same sentences you told the day you saw him? Close your eyes and try to remember these sentences. Fred, tell us your story again.

Fred. I saw a boy riding horseback. He was making his horse gallop. [If Fred has difficulty remembering his story, suggest that he start his first sentence with "I saw."]

Teacher. Close your eyes, children, and try to think just how this boy looked. Can you see him with your eyes closed? Can you think just how he looked? Keep your eyes closed and play that the boy is galloping past right now. Does he look as if he is afraid? Keep looking at him with your eyes closed. Should you like to ride a horse as fast as he is going? Keep your eyes closed and think of one more thing that you can tell us about this boy; or about how he makes you feel as you look at him riding by; let this sentence tell us something that you yourself think about it. Open your eyes when you are ready with a sentence.

Fred. I was afraid he would fall off.

Billy. He wasn't afraid at all.

Tom. I wish I could ride as fast as he can.

Molly. I shouldn't like to ride so fast.

Teacher. Those are fine sentences! Those are just the kind of sentences to end stories with. Each one who has given a sentence and each one who thinks of a good sentence may tell Fred's two-sentence story and then

add his own sentence. The sentence you add must be the last sentence in the story. The first two sentences are Fred's, so he may tell his three-sentence story first. Notice whether it is easy to count his sentences.

Fred. I saw a boy riding horseback. He was making his horse gallop. I was afraid he would fall off.

Teacher. Was it easy to count Fred's sentences? [All found it so.] Could you hear just where his sentences ended? Did Fred stand nice and straight? Did it seem as if Fred were telling his story to you? Fred may tell his story once more, and you must notice how nicely he tells it. When he gets through, be ready to tell Fred why you liked his story. Everyone who can tell Fred one thing about his story that he likes may stand.

Gladys. I liked your story, Fred, because I could hear every sentence.

Billy. Fred stood up nice and straight.

Teacher. Did that make you enjoy Fred's story, Billy?

Billy. Yes, Miss Brown.

Teacher. Will you tell that to Fred, Billy? Begin, "I liked your."

Billy. I liked your story, Fred, because you stood straight.

Mary. I liked your story, Fred, because it was easy to count your sentences.

Teacher. Did you enjoy what Gladys and Billy and Mary said to you, Fred?

Fred. Yes, Miss Brown.

Teacher. Don't you think that it would be nice to say "Thank you" to each one of them? [Fred says his "Thank you's."] Every one of those nice criticisms is true, Fred. You talked so that we could hear every word you said; you stood like a soldier; and it was easy to count your sentences. Should you like to have us tell you how you might tell your story so that we should enjoy it even more than we did, Fred?

Fred. Yes, Miss Brown.

Teacher. When a story just suits us, the story-teller must tell it in his everyday voice—the voice he uses when he is telling the story to just one person, or when he is simply talking to one person. How many noticed

that Fred's voice sounded different from the way it sounds usually? [Several noticed it.] How can Fred tell his story so that we shall like it a little better? Mary, you may tell him.

Mary. You shouted your story, Fred; it didn't sound the way you usually talk.

Teacher. Does Mary wish to help you tell your story better the next time, Fred? [Fred thinks she does.] Could you say, "Thank you" to Mary for telling you this?

Fred. Thank you, Mary.

Teacher. Should you like to tell your story once more, Fred, to see if you can tell it in your everyday talking voice? [Fred repeats his story and improves it. The teacher leads the applause. The children who have composed good closing sentences are allowed to repeat Fred's story, each child using his own closing sentence.]

You must be very careful not to kill enthusiasm with too much criticism. You should, however, be able to point out *one* chance for improvement and keep pressing for it until the improvement arrives. When you have secured the better expression for which you have been working, it is safe to point out still another chance for improvement. Criticism, tactfully given, not only helps the story-teller but it helps the entire class; it reacts upon the stories the others tell later. It serves to focus the minds of the pupils; it helps them think. Telling stories in class with no criticism is a waste of precious time. If the children are led to feel that their audience is sympathetic, and that all criticism is intended to help them and the rest of the class tell their stories better the next time, the spirit of the classroom is ideal.

It is a wise practice to lead your little critics to mention at least one thing that pleased them about every story criticised; lead them to mention this before they offer an adverse criticism.

Obtaining Variety in Choice of Subjects

AIM: To help the children realize that their own little experiences make delightful stories; to encourage each to select a subject of particular interest to himself; to give further practice in telling three-sentence stories; to give the audience practice in noting whether the story contains three sentences or not, whether the story-teller uses his everyday voice, whether he speaks so all can hear, whether he stands in good position, and (far more difficult than the others) whether each sentence sticks to the point.

The teacher should read the suggestion for accomplishing the last aim in the section, "Class Criticism" on pages 47f.

Teacher. Can you think of some time when you had a delightful time playing? Perhaps it was the very best play-time you ever had. Close your eyes and try to remember all about it. [Teacher gives a moment for thought.] Think of a sentence to start your story that will let us know what you were doing when you had this happy time. [Teacher waits but not too long.] Think of another sentence that tells us more about your play. [Teacher waits.] Let your last sentence tell us how happy you were. [Another short pause.] Now think your story all over once more. Open your eyes and look at me when you are ready to tell us your story. [A little longer pause.]

You will note in this effort on the part of the teacher to help her little folks compose that she is giving them their first lesson on good beginning sentences and good closing sentences. At this stage, you yourself must be ready with a story if your preliminary work hasn't done all that you hoped it would do. The following stories were the best ones told in this particular class:

Sometimes Grandma lets me play with Aunt Lucy's doll.

It has a doll-house, and a bed, and beautiful dresses. I never want to go home.

Yesterday a lot of us boys made two snow forts in our yard. Then we had a snow battle. We were sorry when we had to stop fighting.

When the following stories were told, the teacher suggested that the children tell about helping someone. She suggested that a good closing sentence might tell how the person helped enjoyed it. The following were among the stories told:

When I see that the postman is coming toward our house, I run to meet him. He gives me our mail. He says I am a good boy to save him so many steps.

Papa and I have our garden together. He makes a hole with the hoe and I drop in the seeds. He says he don't like to work in the garden unless I help him.

No one in this class noticed the error in the last sentence, and the teacher called their attention to it. Very small children are able to grasp the idea that, in talking of one person, "doesn't" is the word to use, and that in talking of more than one, "don't" is the word. If you will allow your children to make sentences telling what their fathers do not like to do—allow them to make as ridiculous sentences as they can think of—you will provide a jolly time while they are forming a good habit. Perhaps they will make sentences like the following:

My father doesn't like to dress dolls.
My father doesn't like to crochet.
My father doesn't like to ride in the merry-go-round.

Suggest that your little folks tell stories of times

when they remembered to be kind and polite and you will be likely to get stories somewhat like the following:

Our postman stopped to wipe the sweat off his face just before he gave me our mail. I asked him if he wouldn't like a drink of water. He said, "You bet I would."

When Mamma was dressing, we saw Mrs. Blake coming to our house. Mamma told me to go downstairs and be nice to her. Mrs. Blake told Mamma I was a little lady.

You will find it necessary to make suggestions for good beginning sentences and good closing sentences very frequently. *See pages* 10*ff*. You will also be obliged frequently to help your little story-tellers stick to the point. *See page* 15.

Perhaps the following stories will suggest some of the many subjects you may wish to have your pupils use. Try to make the children realize that their own little experiences, not manufactured for effect but told just as they happened, are the stories you wish them to tell.

Grandpa has flowers in his meadow, and he tells me to pick all I want. Last Sunday I picked some daisies. I brought them to school Monday. Miss Brown has them on her desk now.

I raked my garden smooth. Then I planted poppy seeds. When they blossom, I will bring you some, Miss Brown.

I planted an orange seed in a pot. Every day I water it. It is a large plant now. There aren't any oranges on it yet.

Billy Jones stood a milk bottle up in the street. He threw a stone at it and smashed it. He wasn't a good citizen of the United States.

You will frequently find it necessary to suggest a number of different subjects in order to call to the children's mind some experiences which they will enjoy telling. Suggest that they may like to tell of:

Something which made them very happy.
Something which made them sad.
Some story that happened on the way to or from school.
Some time when they helped someone—their parents, or their playmates, or someone else.
Something that will make us laugh—something that really happened.
Something about their pets, or their toys, or their games.
Perhaps they have watched a bird or a squirrel and can tell about it.
Something they have done to help keep the city or the playground clean.

Improving the Stories

After each child has chosen his subject, you will probably be compelled, for a time at least, to suggest the characteristics of each of the three sentences you wish him to use. If you will call the children's attention to the best way to start the story, and will pause long enough for them to think a moment, if you will then suggest that they must tell in the second sentence the next thing that happened, and if you will suggest the characteristics of a good closing sentence, you will probably have reason to be well satisfied with at least some of the stories. Such help as this, together with carefully directed criticism, will certainly make it possible for you to see gradual improvement.

Of course, eventually, you must expect your pupils to compose without your help, step by step. When you get to this point in the work, you will be likely to meet compositions like John's in the following exercise. You will then find it necessary to plan, as this teacher did, to help improve the story.

Teacher. What should you like to tell your stories about to-day, children?
John. I should like to tell about my cat, Miss Brown.

Teacher. Tell us about your cat, John.

John. I have a cat. It is black. It is a little cat.

Teacher. Is that all you wished to tell us about your cat, John?

John. No, Miss Brown, I wanted to tell you what my cat does, but I have said my three sentences.

Teacher. Can anyone help John? [Teacher waits for help, but no one seems able to come to the assistance of the little story-teller.] Did John need to use up his three sentences in telling us what he did? Let me tell you a secret, John. No one can tell a good three-sentence story unless he *starts to tell his story in his very first sentence.* The first sentence of your story must start to tell us something that your cat *does.* Who can think of a way to start John's story so that it lets us know that he has a cat, that it is black, and that it is little. Carl, you may try to help John with his first sentence.

Carl. I have a little black cat.

Teacher. Is that better, John? Is there a chance to tell us what your cat does if you start your story in this way?

John. Yes, Miss Brown, I still have two sentences to tell.

Teacher. Carl's sentence is very much better. But can anyone think of a way to let us know all that this sentence tells us and still have room in this very first sentence to tell something that the cat does? [John thinks he sees his way out.] Well, John, you may tell your first sentence once more.

John. My little black cat likes to follow me.

Teacher. Isn't that a fine sentence? Let us clap our hands. [Applause.] How many like this sentence *very* much better than "I have a cat"? Why do you like it better, Myrtle?

Myrtle. It tells so much more, Miss Brown.

Teacher. That's exactly the reason, Myrtle. Do you like it better, John?

John. Yes, Miss Brown. May I tell the rest of my story?

Teacher. That's what we wish John to do, isn't it, children?

John. My little black cat likes to follow me. He goes a part of the way when I go to the store. He is almost as good as a little dog.

Teacher. What do you think of John's story now, children?

Do you like it better than his first story? Do you remember why it was that John didn't like his own story? Why was it, John?

John. I didn't like it because I didn't have any room left to tell my story in.

Teacher. Let us all remember that we must start to tell our story in the very first sentence.

A child of six soon understands why one of these beginning sentences is very much better than the other. If John hadn't been interested and, in fact, disappointed with his own story, the teacher in this particular case might not have been able to carry the point home to the class so easily.

It is sometimes best to accept such beginning sentences as "I have a cat" when you are attempting to induce your pupils to talk freely. But just as soon as you have succeeded in making the children feel perfectly at home, you should be able to work for better beginnings. When you have succeeded in making your pupils grasp such a thought as this, you should remind them of it as soon as there is a tendency to drop back into the old way—into starting stories with sentences that do not get anywhere.

It is a good plan to call the children's attention to the point to the story—to the interesting part—whenever there is a tendency to begin a story with a sentence that does not get at the point. After you have led them to decide what the interesting part of the story is, the next step is to go back over the story, a sentence at a time, to decide whether each one of the sentences used bears upon the point or not. When you have done this, you must lead them to reconstruct the first sentence so that it starts off with the interesting part. Frequently you will listen to stories in which the pupil gets com-

pletely off the track, in which he throws in one or more thoughts which in no way add to the story. If this happens, you must make him see how greatly the story is improved by omitting such sentences. If you are patient and faithful in leading your pupils to appreciate stories in which every sentence bears upon the point of the story, some of your children, at least, will get to be very critical; they will almost refuse to listen to stories that do not stick to the point. When the following story was told in a first grade, one of the critical boys expressed his disapproval of the third sentence with a very impolite "Aw!" Of course the teacher told him that that was not a nice way to criticise, but she was wise enough to ask him what made him feel like saying "Aw!" His reply was, "I didn't want to hear about her sister's doll-carriage." The following is the story:

My aunt gave me a lovely doll-carriage. It looks just like a baby-carriage. She gave my sister one too.

When the teacher inquired of the little critic what he should have liked to hear instead, he said, "I wanted her to tell more about her own doll-carriage."

The story improved on pages 19*f.* by omitting the unnecessary "and's" is still such a story as a critical class should be able to improve. If they are able to decide that the interesting part of this story is about the dog, you must help them reconstruct the story so that each sentence they decide belongs in the story bears upon this part. The first step in this direction is to lead them to make the beginning sentence give the audience a clue to what the story is to be about; make it get right into the interesting part. In the class in which this story was told, it was finally improved as follows:

As I was carrying home the meat for dinner, a big dog ran at me. I got scared and dropped the meat. The dog grabbed it and ran off.

Picture Stories

See section on "Picture Stories" on pages 24ff.

Choosing the right picture is absolutely essential. The right picture is one that is general enough to lend itself to a variety of interpretations. If you should choose a detailed picture in which the story is told very plainly, the children have little or no opportunity to use their imaginations—the story is practically told for them by the artist. Stories told from a detailed picture will be too much alike, not because children have a tendency to repeat what they hear, but because the picture allows but one story.

The first step, after showing the children the picture you have chosen for their stories, is to make sure that the few details the picture contains are grasped by the pupils. When you have done this, ask one or more questions to bring out suggestions for the action or plot. In beginning picture stories, you will very likely find it necessary to spend an entire period before you feel that you have succeeded in drawing from the children a number of possible situations which the picture may suggest. Upon the faithfulness with which you do this work will depend the variety of the stories which the little folks will be able to tell. Do not press the work too fast. If you succeed in making the children think of various situations—different stories the picture suggests—that will be enough for one lesson. You would better wait for another language period before starting the stories, so that the pupils will be fresh and equal to the task.

When you are ready to begin the story-telling, recall the various plots offered in the preparatory lesson. Ask each one to think over his own story. The same suggestions that you have used in getting good beginning sentences in experiences will help the children to start their picture stories right. Keep clearly in your own mind the three natural parts of a story: the beginning, the main action, and the end. When you have waited a moment until you think each child is started with the right thought, lead him with a suggestive remark or question to pass to the middle of his story, and later to think of an appropriate close.

It is now time to call for volunteers. If the first story does not please you, if, as is very likely, the story is somewhat rambling, it may be well for you to take your turn and cast it in the proper form.

You must always be ready to tell a story yourself if the stories are slow in coming. Your story, backed by the previous work of the class in the field of their experience stories, will have its effect. Volunteers will be forthcoming from among the brighter pupils, and soon the rest will catch the idea.

All of the stories listed on the following page were suggested by the illustration facing page 66.

After showing the picture to the children, the teacher asked them what they should like to call the little boy. "Johnnie" seemed to be the favorite name. At first some of the children thought the nurse was "Johnnie's" mamma, but the majority held that she was his nurse. After these points had been settled, the teacher said, "Why is Johnnie running down the stairs and trying to get away from his nurse? Why is he so anxious to get away?"

These were among the reasons given:

1. Johnnie heard a merry-go-round in the street. He tried to run out so as to get a ride.
2. Johnnie heard the fire department going by. He started to go out so he could see it better.
3. Johnnie doesn't want his face washed. He doesn't want to be clean.
4. Johnnie doesn't want his teeth brushed. He says it hurts to brush his teeth.
5. Johnnie doesn't want to have his hair combed. He doesn't want to look pretty.
6. Johnnie heard an organ-grinder with a monkey playing music. He wanted to hear better and get closer to the monkey.
7. Johnnie was looking out of the window and saw his mamma coming from the store. He wanted to see what his mamma had bought.
8. Johnnie doesn't want to take some medicine.
9. Johnnie doesn't want to go to bed.
10. Johnnie wants to say good-by to Daddy.
11. Johnnie sees a little boy he knows down in the street.
12. Johnnie sees his dog running away.
13. Johnnie sees his grandma coming.
14. Johnnie sees a parade away down the street.
15. Johnnie sees a dog chasing his kitten.

Each child gave an appropriate reason why the nurse was trying to stop him.

1. The nurse doesn't want him to ride. She is afraid he will get dizzy.
2. The nurse ran and caught him. She was afraid he would get hurt.
3. The nurse doesn't want her little boy to look dirty.
4. The nurse doesn't want his teeth to get all black.
5. The nurse doesn't want his hair to be all mussed up.
6. The nurse was afraid he would get lost.
7. The nurse was afraid his mamma would think she wasn't taking good care of Johnnie if she let him run out.

JOHNNIE AND HIS NURSE

[*To face page 66*]

After the painting by Burton Barber.

"IN DISGRACE"

[*To face page 67*]

Occasionally the compositions told from pictures sound more like descriptions of the pictures themselves than they do like stories. When you have been trying to lead the little ones to tell appropriate stories, you should not accept compositions like the following: "This is a picture of Johnnie running down the stairs." It is easy to get him back on the right track, however, by saying: "Oh, we *know* that! Start your story by telling why Johnnie is in such a hurry to get down those stairs. Play you were right there. Tell what happened."

Very likely you will find it necessary to allow your pupils the privilege of using more than three sentences in picture stories. So long as the children make their sentences stick to the point of their story, it is best to allow them to tell their stories freely. All stories, however, should be kept short.

Reproduction

See the section on "Reproduction" on pages 27ff.

Practically the same rules govern the retelling of interesting little stories as you have used in experiences and in picture stories. Each one must contain a good beginning sentence which gets right into the point of the story. The important action in the exact order in which it happened must be told next, and the story must be ended with a good closing sentence, preferably making some personal comment.

Sometimes the children will find it necessary to use more than three sentences in their reproduction stories; if there is good sentence-feeling in the story, even though an extra sentence or two has been added, it would be wise not to call attention to the number.

Retelling the Teacher's Story

In addition to reproducing stories read in class, the children should have opportunity to retell many of the stories which you yourself tell them. In selecting appropriate stories for this work, choose those in which there is dramatic action; stories in which something striking happens are easy to tell.

After you have chosen an appropriate story, get ready to tell it well. Froebel says: "The story-teller must wholly take unto himself the life of which he speaks, must let it live and operate in himself freely."

Rehearse your story, after you have learned it, again and again until the production suits you. If you feel that you are not telling it as well as you should, read the story again, bringing before your mind's eye the characters and the happening. When you feel that the story is yours and when the story-time has arrived, forget yourself as completely as possible; think only of interpreting the story. Catch your audience by giving them a hint of the wonderfully interesting part of the story which is to follow; be careful, however, not to give the story away. With the help of voice, gesture, and facial expression, make your children see and feel the situation as you yourself have been able to see it and to feel it. Tell the story slowly or rapidly as the action demands; pause a moment after the climax has been reached, and then wind up the story with something akin to "and they lived happily ever after." If, however, you are not satisfied with your story-telling, redouble your efforts to get ready for the next story-hour. In retelling a story, allow the pupils to help occasionally by acting some especially dramatic part of the story. Allow any child who indicates his willingness to tell a part of the story to do so.

Lead your little folks to tell a class-story—a co-operative story. As soon as they discover that they, too, can tell this story they have enjoyed so much, they will be delighted. Start the story again yourself, but watch for any signs of willingness on the part of any of the children to go on with it. If the child who is telling the story needs your help, don't fail him; withhold your assistance just as soon as he seems able to proceed alone. At first you will be likely to find it necessary to finish the story—to wind it up properly so that the audience will feel pleased and satisfied with the outcome. After you have helped the children in this way, it will not be long before some little story-teller will be able and anxious to go it alone. The talkative, self-confident child will be the first, probably, to feel that he is able to tell the story without help. This is one of the times when this same little talkative chap is most helpful in getting things started—in giving the others confidence in themselves. You must not allow this pupil to monopolize more than his share of the time, but you must be wise enough to make use of his ability whenever his example will be an inspiration to the less-talkative, less-confident ones. You must always guard against giving help that is not needed, but unless you are ready to give the help that *is* needed, the pleasure the story-teller would otherwise derive vanishes. When a child succeeds in telling a story well, you might suggest someone in his own home who would enjoy hearing him tell it. Or you might occasionally plan to allow a child who has excelled to tell his story to the pupils of another class. Just as soon as the children are able to tell a story easily, they will enjoy telling it.

Standards in Children's Reproductions

The following short reproductions are such as you should be able to get your pupils to tell:

Little Jack Horner was all by himself eating his Christmas pie. He stuck his thumb into his pie and pulled out a plum. He thought Santa Claus put that plum into his pie because he had been a good boy. I think Jack Horner was selfish to eat his pie all by himself.

Little Boy Blue got so tired watching those sheep that he sat down beside a hay-stack to rest. Pretty soon he was fast asleep. While he was taking a nap, his sheep ran away. They went into another field and ate grass. When Little Boy Blue woke up, he blew his horn, and the sheep all came running to him. They knew they ought not to go away.

Little Boy Blue took a nap when he should have been watching his sheep. When he woke up, his sheep were gone. He was scared, but Little Bo Peep told him they'd come home all right.

It is most unwise to insist that the children shall tell such stories in their own words; to do so is to check one of the greatest benefits derived from reproduction—the opportunity it affords of adding expressive words to one's vocabulary. A child should be praised rather than blamed for making use of certain words of the author—words that have especially appealed to him.

Stories for Reproduction

The following list of stories will be found especially adapted to reproduction:

First Book of Stories for the Story-Teller by Fanny E. Coe (Houghton Mifflin Co.).

The House that Jack Built..... 9
The Old Woman and Her Pig..... 12
Chicken-Licken 16

The Three Bears..... 20
The Three Billy Goats Gruff..... 37
Little Red Riding-Hood..... 39

For the Children's Hour by Carolyn S. Bailey and Clara M. Lewis (Milton Bradley Co.).

The Gingerbread Boy..... 64
The Old Woman and Her Pig..... 289
The Cat and the Mouse..... 292
The Little Red Hen..... 293
Chicken Little 297
The Travels of a Fox..... 298
The Dog and His Shadow..... 332

Little Black Sambo by Helen Bannerman (Reilly & Dutton Co.).

Stories and Story-Telling by Angela M. Keyes (D. Appleton & Co.).

The Caterpillar Caught in the Rain..... 248

Dramatization

See section on "Dramatization" on pages 29ff.

Many of the stories your children read in class, as well as many of the stories you tell to them, contain expressions which lend themselves admirably to dramatization. No day should pass in which you do not give your pupils opportunity to illustrate either by silent action, or by action and speech combined, their understanding and appreciation of some expression or of some little scene. If, in their reading, they should come upon some such expression as, "The little mouse peeped out to see whether Tom, the cat, was in the kitchen," what little reader would not delight in being called upon to show just what the little mouse did? You must watch for these parts of the stories. Nothing will help you more to hold the attention of your class than to get the children into the habit of being ready to show how a

certain action was performed or how a certain character expressed himself. Can you imagine how one of the little actors would be delighted to be the mouse who, when she smells some cheese, says, "M-m, how delicious!"? Children who are called upon daily to express some bit of dramatic action in the stories they read, or hear told, will have no difficulty in taking some part in dramatizing a story they know well.

As suggested on page 29, you will find that the Mother Goose stories the children know make a good beginning. Let them play some such simple little story as:

Little Tommy Grace had a pain in his face,
So bad he couldn't learn a letter.
Then in came Dicky Long
Singing such a funny song,
And Tommy laughed
And found his face much better.

If the children understand and appreciate the scene, very little, if any, thought need be given to equipment. The ordinary schoolroom furnishes everything necessary; the pointer in the hands of a little girl changes her at once into a fairy.

When your pupils have had daily opportunity either to express in action some phrase met in reading or to watch some other child give his interpretation, and when they have been allowed to act such familiar little stories as those suggested on page 30, let them play a story from their reader. Choose one they have especially enjoyed—one with which they are *very familiar*. Spend at least one period in talking over the story with the little folks so as to help them decide on "stage arrangements." You can lead them with such questions as, "Where do you think would be a good place for the Billy Goat's home?" Make the children

do their own planning; draw them out by questioning, but make as few suggestions yourself as possible.

The best actors should be allowed to play as frequently as the poorer ones, but not more frequently. Whenever you repeat a play, change the cast of characters. Try to get each little actor to think beforehand how each part should be acted and, when his opportunity arrives, to play his part as he himself planned it. If any of the lines seem to lack expression, it might be well, occasionally, to interrupt the play long enough to say, "Do you think he said it in that way?" Another effort will surely bring improvement.

Occasionally it is well to allow the children themselves to choose the actors for a play to be repeated upon some state occasion—in the assembly hall or before the pupils of some other room. Do not think for a moment that the children themselves do not know which ones among them are the best actors. On such occasions it may be wise to add something in the way of simple costuming and stage setting, but for the everyday dramatization the children's imaginations will supply about everything needed.

The following dramatization from a story in one of our first readers looks, at first sight, like a pretentious affair; one might be tempted to think that no little children could learn such a play. If, however, you give it another glance, you will see that it is full of repetitions. You will also know that, by the time a child is able to read such a story as this, he has memorized the parts which are repeated so frequently. Whenever a child forgets his lines, tell him to say the passage in his own words.

TRADING BABIES

CAST OF CHARACTERS

Sophie	*Mother Bluebird*
Sophie's Baby Brother	*Little Bluebirds Three*
Mother Toad	*Mother Muskrat*
Little Toadie One	*Little Muskrats Four*
Mother Fish	*Mother Honeybee*
Little Fishes Two	*Little Honeys Five*

Sophie's and Baby Brother's Mother

PLACE .....*A meadow*

[Enter Sophie with Baby Brother.]

Sophie to *Mother Toad:*

What will you give,
What will you give,
To trade for my baby dear?
There's nothing so sweet,
There's nothing so fair,
Anywhere, far or near.

[Enter Mother Toad with Little Toadie One.]

Mother Toad. Can your baby wink and blink?

Sophie. My baby cannot wink and blink.

Mother Toad. Then he is not so clever as my baby toad So I do not wish to trade with you.

Sophie to *Mother Fish* with *Little Fishes Two:*

[Sophie repeats what she said to Mother Toad.]

Mother Fish. Can your baby swim and leap?

Sophie. My baby cannot swim and leap.

Mother Fish. Then he is not so clever as my baby fishes, for they can swim and leap. So I do not wish to trade with you. [Fish swims away.]

Sophie to *Mother Bluebird* with *Little Bluebirds Three:*

[Sophie repeats what she said to Mother Toad.]

Mother Bluebird. Can your baby sing?

Sophie. No, my baby cannot sing.

Mother Bluebird. Then he is not so clever as my baby birds, for they can sing. So I do not wish to trade with you. [Bluebird flies away.]

Sophie to *Mother Muskrat* with *Little Muskrats Four:*
[Sophie repeats what she said to Mother Toad.]
Mother Muskrat. Can your baby dive and burrow?
Sophie. My baby cannot dive and burrow.
Mother Muskrat. Then he is not so clever as my baby rats, for they can dive and burrow. So I do not wish to trade with you. [Muskrat runs away.]

Sophie to *Mother Honeybee* with *Little Honeys Five:*
[Sophie repeats what she said to Mother Toad.]
Mother Honeybee. Can your baby buzz and hum?
Sophie. No, my baby cannot buzz and hum.
Mother Honeybee. Then he is not so clever as my babies, for they can buzz and hum. So I do not wish to trade with you. [Mother Honeybee flies away.]

[Sophie's Baby Brother begins to cry.]
Sophie [after taking Baby Brother home.]
Oh, Mother, I asked Mother Toad, and Mother Fish, and Mother Bluebird, and Mother Muskrat, and Mother Honeybee if they wouldn't trade babies with me. Each mother said she didn't wish to trade, for our baby wasn't so clever as her babies.
Mother [taking Baby Brother in her arms]:

We love him best,
We love him best,
This dear baby brother fair.
There's nothing so bright
As his bright blue eyes,
Or soft as his golden hair.

STANDARDS OF ACHIEVEMENT IN FIRST GRADE

Class Criticism

If you have been leading your pupils along the lines mentioned in the preceding pages upon first-grade work,

you must have, from time to time, called their attention to each one of the following points:

1. What was there about the story that made you like it? If the child says that he likes the story but isn't able to tell why, the following question should come next:

2. Could you count the sentences easily? How many were there? If there is a difference of opinion, ask:

3. Did the story-teller drop his voice after each sentence? If the little folks haven't given proper attention, do not allow guesswork; have the story repeated. When the children are sure they have heard the first sentence, allow each to hold up one finger; when they are sure of the second sentence, the second finger comes up, and so on. Make sure of the number of sentences before you ask the following:

4. Did the story-teller start in the very first sentence to tell what happened? Did he make you understand in the first sentence what the story was to be about?

When the children are in the habit of giving their stories with good sentence feeling, it is a wise plan to direct all the criticism upon some one point—the beginning sentence, for example. When a beginning sentence needs improving, allow the entire class to suggest better ones. It is a good plan, in doing this, to write upon the board the best of the sentences offered. In the end the class will be able to decide which is best. You will frequently find it profitable to direct the entire criticism for a period, or even longer, upon just one point—the beginning sentence or the closing sentence.

5. What do you think was the interesting point to this story? Did every sentence tell something about the interesting part? You will find it profitable to focus the minds of your class upon this phase of the subject

frequently. You will probably be obliged to help your children occasionally to decide what is the interesting point. After they are agreed upon this, it will be comparatively easy to lead them to decide whether each of the sentences bears upon it.

6. Did the last sentence show what the story-teller thought or how he felt about the story?

7. Did the story-teller's voice sound as it does when he is talking to you?

8. Did he stand in good position?

9. Could you hear the "ing's" and other final consonants plainly?

Your children should be able to answer these questions in a very childlike way, but still very intelligently. It is a good plan to have a list of the points before you constantly so that no one of them may be omitted or slighted. If you find that one of them seems less clear than the others, develop it again just as simply as you did at first; you will always gain time in the end by stopping to make things clearer. Always lead children, in criticising, to mention the good points first; you yourself must be able to call attention to at least one good point even though the class may fail to see any. Do not accept such criticisms as, "I like Helen's story," unless the child is able to tell *why* he liked it. Teaching children to criticise intelligently helps them to listen attentively.

Corrective Drills

See section on "Voice, Enunciation, and Pronunciation" on pages 21*f*.

No day should pass in which you do not give attention to the correct pronunciation of troublesome words. Especially is this true of children in the primary grades.

These drills should be of short duration, particularly at first. Many times the amount of good which could possibly result from a period lasting twenty minutes would be derived from four different five-minute periods. The work in correction must vary according to the class needs, but you will do well to spend much of the drill period on initial and final consonants. The following quotation from *Mechanism of Speech* by Alexander Graham Bell is worth remembering: "Consonants are much more easily acquired than vowels and all pupils who can pronounce the consonants correctly can acquire a useful articulation."

The daily drill should begin with breathing exercises similar to the following:

Correct breathing. Exercises taken with the children standing in good posture.

(*a*) Teach the little folks to breathe from the *bottom* of the chest without raising the shoulders; to push down and out with their breath.

(*b*) Teach them to breathe slowly; to hold the breath for gradually increasing intervals; and then to exhale slowly.

(*c*) Have them breathe deeply, and with lips closed hum softly while breath lasts.

After not over three minutes spent in the breathing exercises, you should choose the pronunciation or enunciation drill that your children need most. You must be especially careful of your own speech; it is perfectly natural for the little folks to imitate the sounds they hear.

The following words and sentences may remind you of the drill your children need:

Lemme see it.	this	mother
Gimme a piece.	that	father

Don'tcha take mine.	then	brother
W'atcha want?	with	what
He took it off me.	where	when
I was playin'.	catch	three

Use the games whenever you can make them supplement this work; you will find a number of pronunciation and enunciation games on pages 222 *ff*.

Make the work just as pleasant for the children as you can; make the playing of the games a happy time; the happier you can make the children, and the faster you can make the games go, the more you will be able to accomplish. There is no time in the child's life when it will be quite so easy for him to get into good language habits as the present. If you notice that the little folks seem for a while to pronounce words so distinctly that they sound unnatural, do not let this disturb you; there is no danger that they will continue to do this in after life.

Preparing the Way for Written Composition

While the statement is true that no written composition is required of pupils in the first grade, the fact remains that all first-grade children are taking the necessary steps which will make it possible, perhaps even before they enter second grade, to copy a short sentence requiring capitals and punctuation as in the model.

The extent of the letter-card work you should do in the first year will depend entirely upon the development and ability of your class. Make it a rule never to give your little folks more of this work than the slower pupils in your class are able to do. Too large an assignment of letter-card work tends to make the children careless. It is far better to obtain a small amount of perfect work than a much larger amount that is careless.

Lead your pupils to feel that a letter-card exercise is not finished while there is an error in it.

In taking the first steps towards work of this kind, you should place upon each child's desk a number of word-cards containing words with which the little folks are familiar. While you are writing upon the board the word or words you have chosen, the children should arrange their word-cards across the tops of their desks right side up. When all are ready, point to one of the words on the board. Every child should then search (with his eyes, not fumbling with his fingers) among the cards on his desk until he finds the word for which he is looking. When he finds it, he may indicate the fact in any way you wish.

As the children's ability increases and they become familiar with letters, ask each child to find and lay the chosen word upon his desk. After this he should put the remainder of his words away. You should then give him some letter-cards. These he must lay face upwards and right side up on his desk. The next step is for him to search among them until he finds the first letter in the word he placed on his desk and to place this letter on his desk underneath the letter it matches in the word-card. You will make the task much easier for yourself and more profitable for the children if you insist that the searching for the word-cards and letter-cards shall be done with the *eyes* and not with the *hands*. When the child finds the second letter, he places it underneath the second letter in the word-card. He continues this until he has found and placed correctly all the letters in the word-card. This sounds like a simple task, but at first it requires all the skill the little folks can muster.

When each child has gained the skill to manage one

word quite easily, ask for two words instead of one. In a short time your children will be able to form a very simple sentence, first with word-cards and a little later with letter-cards. In beginning with sentences you must put great stress upon the fact that all sentences should be started with a capital letter. Go slowly with this work, but insist on perfection. Habits must be formed; see to it that these habits are good. If children are given too much work of this kind at a time, it tends to make them careless. It is far better to have one short sentence arranged correctly, with capital and closing mark as in the model, than it is to have several sentences containing errors. Make the children know that they haven't arranged a *sentence* unless they have begun it with a capital and ended it with the necessary period or question mark. Give them all the praise they deserve for perfect work.

Some teachers feel that enough work must be given out so as to keep all the children busy the entire period. You must plan other kinds of work for the little ones with nimble fingers and sharp eyes. If they have had sufficient drill in penmanship, they can trace with their fingers upon their desks the words or the sentence you have written upon the board. As a reward for extra work of this kind, the children will be delighted to be allowed to *try* to write the same word or sentence upon the board. Whatever plan you follow, do not give more of the letter-card or word-card work than you feel can be accomplished by your entire class. Err on the side of giving the children too little rather than too much.

When your pupils have arrived at the stage of forming a simple little sentence with letter-cards, help them to criticise this, before you look at the finished effort,

by asking questions and giving directions similar to the following:

1. Does your sentence make a straight line across your desk?
2. Have you used a capital at the beginning?
3. What mark have you placed at the close?
4. Count the words on the board. Count the words on your desk. Do you find the same number in each group?
5. Look at the letters in the first word upon the board. Look at the letters in your first word. Are they the same? Is every letter right side up? Continue in this way through each word in the sentence.
6. Are any of the words too close together? Give time for corrections.

A child should be taught to criticise his own desk, or written, work before the teacher looks at it. *Now*, in these very first steps toward written work, is the time to make the child feel that failure to begin every sentence with a capital and to end it with the proper mark is *inexcusable.*

Each child should learn to make his own name with letter-cards from a model prepared by the teacher. In doing this he must use capitals properly and must learn to place a period after his middle initial. You must also plan to have the word "I" occur in some of his card-constructed sentences so that he may learn to make this word with a capital. Keep in mind that these are his first steps towards good habits in written work.

Technicalities Required

The following technicalities should be familiar to the pupils before the close of the first year:

Capitals:

1. All names of persons, with special practice on the pupil's own name.
2. Beginning of every sentence.
3. The word "I."

Punctuation:

1. Period at the end of a telling sentence.
2. Question mark at the end of a question sentence.
3. Period after the middle initial of the pupil's own name.

Linking up the Work by Grades

In order that the little folks you have been teaching in first grade may do the best possible work after they leave you, it is necessary that the teacher of the second grade shall know just what work you have thought best to do with them. Send with them, when they are promoted, a record of the games they have played to correct certain grammatical errors, and of the drills and games you have used to secure good enunciation and correct pronunciation. Let the teacher know just what you have done along this line. Send also a list of the stories and other material you have used in reproduction, together with several of the compositions told by the little ones. Send samples of the picture stories your children have been able to invent and samples of the best experience stories they have told. You should also let the second-grade teacher know just what steps your pupils have taken leading towards written composition work. In a word, send with your class the information you would be glad to receive if you were the teacher of the second grade and unacquainted with the children.

This material should be placed in a permanent notebook, and each teacher who receives the class should add a similar record of the work she is able to accomplish, together with samples of both oral and written work. Samples of whatever written work the pupils are able to do should be in their own handwriting.

SECOND GRADE

AIMS

To help the children choose subjects that are within their knowledge and in which they are interested and, above all, subjects into which they may put some of their own thinking—their own opinions.

To encourage pupils to think of titles for their stories. Each pupil who is able to think of a suitable title should be led to announce it before he gives his story.

To restrict the children's compositions to a few short sentences until there is no doubt that each child has gained the sentence sense. To guard against the "and" habit, the "then" habit, and the "so" habit. To insist upon the pupils' dropping their voices at the end of each sentence.

To encourage pupils to think of a good beginning sentence—a sentence that lays the foundation for the entire story—a sentence that starts at once to tell what happened.

To help them tell clearly and consecutively the events as they happened; to help them stick to the point.

To train the children to form an appropriate closing sentence—one which gives the story a sense of completeness.

To encourage pupils to watch for a happy choice of words and to make helpful substitution for unhappy ones.

To aid the children in acquiring greater ease and fluency in talking.

To help them realize that distinct articulation and a pleasant natural tone of voice are necessary if one is to tell a story well.

To help the children acquire this distinct articulation by means of daily drills in pronouncing correctly troublesome words and sentences.

To continue corrective drills by means of frequent language games to overcome the most troublesome grammatical errors.

To make the children feel personally responsible for the correct spelling of the words they need to use in their card-constructed sentences. To make them feel equally responsible for capitals and punctuation in these sentences as a step towards correct written composition.

To help the pupils take further steps in the direction of written composition by training and strengthening the muscles used in writing.

To see to it that the children know the form in which they will be expected to arrange all their written stories.

When the day for one of their written stories arrives, to choose one so short and easy that it will be reasonable to expect neatly written work, arranged in the prescribed form, properly punctuated, and having every word spelled correctly.

It is worth while to recognize the fact that study must be stimulated, that children as well as grown folks must either be furnished or find for themselves some definite aim in view before they succeed in getting any enjoyment out of study. Your task is to make the child dissatisfied with his story unless it is well told—unless it has a definite beginning, middle, and end. When the time arrives for him to write one of his little stories, you must make him equally dissatisfied with his sentences unless they are punctuated properly and unless every word is spelled correctly. As soon as he feels how unsatisfactory a poorly constructed story is, you have furnished him the necessary motive for the work which should result in well formed stories. If the number of sentences in his card-constructed sentences, and later in his written work, is restricted so that he is not burdened, and if the little story-teller himself is made to feel responsible for the correct spelling of every word

he needs to use, the mechanical part of his work will be practically perfect.

Review the Work of the Preceding Grade

Before beginning second-grade composition you should give the necessary time to reviewing the work done by your children in first grade. In order to do this successfully, you yourself must be well acquainted with that work; you must know the types of compositions they have made, the corrective games they have played, and the drills they have had; you must also know the work they have done in class-criticism. Study carefully the record of this work, together with the samples sent you by their first-grade teacher.

If the children are just back in school after a long vacation, you will be likely to discover a number of weak spots. Even though the work of the preceding grade has been done as thoroughly as possible, after a long vacation many of the good habits started in first grade may be almost forgotten. It may be that the pupils have heard very little good English during the past two months. You must help them recall the partially remembered work of the preceding grade; you must help them strengthen the good habits already started. Don't allow yourself to feel discouraged and, above all, don't allow your children to feel that you are the least bit disappointed in their ability.

Begin your review with oral composition. Be guided in this review by the suggestions in the first-grade assignment. The work given in this assignment is fundamental—it must be considered a part of the work in every grade unless the pupils have grasped it so thoroughly that they no longer need this help. Whenever you discover a weakness, you must be as thorough in

review as if you were giving advance work. If you see to it that every pupil knows thoroughly the work of the preceding grade, you will discover that, instead of having lost the time thus spent, you have been saving yourself and the children both time and effort. If the work is to be successful, it must be cumulative.

COMPOSITION MATERIAL

It really makes little difference whether you begin the oral composition work in the second grade with experiences similar to those developed in the work that has been suggested for first grade, whether you choose a suitable short story for reproduction, or whether you lead your pupils to invent a story from one of your collection of pictures for this work. Whatever story the child is led to tell should be one in which he is very much interested and should be a story containing just one point.

Experiences

If you begin by leading the pupils to choose subjects from their own experiences, try to have them select those into which they can put some of their individual thoughts. If you can induce a child to tell some little happening that has made him think, you have helped him to choose a subject upon which he has something to say. It is not necessary for the child to think as you do or as any other grown person does; his conclusions may be entirely incorrect. This fact, however, is immaterial; what you must try to do is to help him to express the thoughts which come into his mind. It is to be hoped that these thoughts will be perfectly child-like. Perhaps a little talk similar to the following may suggest a suitable subject:

Teacher. I wish to help you think of an interesting story you can tell. As soon as something I say makes you think of a story you would like to tell, lay your head down on your desk and start at once to think of the beginning sentence. [Whenever you see that you have succeeded in reminding every one of your children of some experience, keep the rest of your suggestions for another time.]

Do you remember when you did something which made you very sorry? Something which made you think you would never, never do such a thing again? Would you enjoy hearing the others tell such a story as this? Do *you* enjoy hearing stories of naughty children? Do you enjoy hearing of children who disobeyed or who meddled with something they knew better than to touch or who did other naughty things? There is no one in this room who hasn't been naughty at least once, is there? Of course, you are older now, and probably you would know better than to do the same thing again, but tell us about once when you were naughty. [Possibly you may succeed in getting each one started on this topic. If you do, make a helpful suggestion on the characteristics of a good beginning sentence. Follow it with a word about telling what happened next, and a suggestion that they tell in their closing sentences whether any punishment followed or not, or how the experiences reacted upon them.]

Did you ever try to do something which seemed very, very difficult—something that, at first, seemed as if you couldn't possibly do it, but which, after trying very hard, you finally succeeded in doing? Tell us this and make us know how you felt while you were trying so hard and after you were successful.

Can you think of something you have wished over and over again would happen—something that you dreamed about, not when you were asleep, but when you were awake? If you wish to, you may imagine that your dream came true and you may tell your story just as if it were true—just as you make up picture stories.

Can you think of a funny experience—something that actually happened? You yourself must not laugh when you are telling a funny story, but you must try to tell it so as to make your audience see the fun.

You will be able to use the same suggestions given on pages 55*ff*. Even though a pupil remembers and relates an incident he told when he was in first grade, there is no harm done. The story should show improvement over the one he told when he was in first grade.

The following are examples of good experience stories told by pupils in the second grade:

My aunt brought me a basket ball. I don't know how to play the game. I wish I had the money instead of the ball.

My baby sister's name is Gladys Adele. Last night she cried all night. Mother was up with her. Father could sleep. He didn't have to take care of the baby.

Yesterday I went out auto riding with my uncle. Whenever we turned a corner, I had to hold out my hand. I felt as if I owned the auto myself.

Last night Merle and I worked a long time to make a snow man. We were just saying how fine he looked when Merle slipped and fell against him. Over he went. We were sorry, but we couldn't help laughing.

Tuesday my mother bought me a new coat, a new hat, and shoes. I wanted to wear them. My mother said, "No, not on week days."

One day my father was playing the Victrola. He played so long my head ached. I went next door to my grandma's.

I wanted to go to church with Mother. She didn't want me to go. She was afraid she should be late.

Yesterday I forgot to cross the street at the corner. I stepped off the sidewalk in the block. Then I remembered and went back to the corner. The policeman on the crossing said, "That's the girl!"

Reproduction

See the sections on "Reproduction" on pages 27*ff. and* 67*ff.*

If you are a successful story-teller, you must have

made careful preparation for every story you have told. This fact should convince you that, when a child is ready to tell a story, he, too, must know that story well; it must be just as much a part of him as the story you tell successfully is a part of you. No one who values his reputation as a story-teller would think of such a thing as telling a story that he has read but once. How many children do you suppose have heard their teachers say, "I am going to tell this story to you *just once,* and when I get through, I want you to be ready to tell it to the class"? Can you imagine how the pleasure would vanish if you were to listen to a story with that penalty in view? When the children know the story thoroughly, work for dramatic reproduction. Your part is to tell a model story so well that your children are with you—that their attention is all yours. See to it that, with appropriate gesture and facial expression, you make them *see* every bit of dramatic action possible. If you fail to catch and hold the attention of your class, the remedy is more thorough preparation for the next story-hour; you must strive to tell your story so well that no child can *help* paying attention.

Follow the suggestions given on pages 68*f*. Of course your little people should be able to tell stories much better now than a year ago, but you must never allow one of them to fail for want of the kindly assistance you are able to give.

When your pupils are perfectly familiar with a longer story—a story containing more than one point—you will be able to use it for reproduction provided you break it up into its natural divisions and have it told by different pupils, each pupil telling just one part of the story.

Plan to have their reproduction work contain some

humorous anecdotes and jokes; the little folks will enjoy these. Allow them also to tell riddles.

Much excellent material for reproduction will be found in the work you do with your children in nature study; in objects and places of interest in the child's environment; in good citizenship; in patriotism; in civics (coöperation with the policeman, the fireman, the street-cleaner, the motorman, the postman); in lessons in safety; in holidays; in history stories.

Even though you do select topics very similar to the ones the little folks used a year ago, the work should show marked development. The children should be able to expand into a complete paragraph a given topic sentence relating to something they have learned in the studies already suggested. Call their attention to the fact that the beginning sentences for these paragraphs must be similar to good beginning sentences for stories—each one must lay the foundation for the sentences that follow, must let the audience know what the paragraph is to be about.

The following list of sentences for work in expansion may contain some which will fit material you have given your pupils:

1. The days are getting short.
2. Last night Jack Frost got into my garden.
3. Saturday I found some pussy willows down by the brook.
4. This morning we planted an elm tree in front of our schoolhouse.
5. I know where there's a sparrow's nest.
6. An elephant eats in a queer way.
7. Our postman brings mail three times a day.
8. Papa says a policeman is a friend to good boys.
9. We keep our playground at school very neat.
10. Waste paper shouldn't be thrown into the street.
11. I know how to turn in the alarm if there should be a fire.
12. A fireman must be very brave.

13. Robins don't stay here all winter.
14. I'm glad Columbus kept on until he found America.

Your children should soon be able to think of good beginning sentences for their own compositions on subjects similar to those indicated by these sentences. If they seem to find this work difficult, allow the entire class to work together. Write all the good sentences they suggest upon the board, and allow the pupils to discuss in class their relative merits. Call attention to the fact that a good beginning sentence in any composition not only gives the audience a clue to what is to follow, but also makes it easy for the author to go on and give his reasons for making his first statement.

When your pupils discuss several different points concerning one of the subjects in their nature study, it is well to allow each pupil to talk upon just one of them. The topics that have been studied may be placed upon the board in the order you wish them discussed. Lead each pupil to think a moment before starting his recitation.

Let us imagine your pupils have the opportunity to watch a nest of robins. In this case it would be well to place the topics on the board beforehand in order to direct the pupils' observations. This will help the children to organize their information; they will realize what they are looking for. If the robins are permitted to raise their family, the observations will continue for several weeks. By the time the young shift for themselves, the pupils should have an abundance of information on topics similar to the following:

1. How the birds look. How large they are. Their color. Whether they walk or hop.
   (*a*) The mother-bird.
   (*b*) The father-bird.

2. Where they have built their nest. Did they choose a good location?
   (*a*) What they built it of.
   (*b*) How long it took to build it.
3. Their food.
   (*a*) Where they find it.
   (*b*) Do they enjoy crumbs placed in a convenient place?
4. How many eggs? [After the nest is finished and the family seems firmly established, one pupil may be appointed by the class to climb up and look into the nest. He should count the eggs and report the number and color.]
5. How long it takes to hatch the eggs. [No need to climb up to determine this. If the children watch the nest daily, they will be able to notice when the parents first begin to feed their young.]
6. Care of the baby birds.
   (*a*) What the parent birds fed them and how.
   (*b*) How they keep the young ones warm.
   (*c*) How long before the babies leave the nest.
7. What good do the robins do?

Get the children interested in helping the old birds protect their young until the latter are able to care for themselves. They can drive away stray cats. If a baby bird should fall out before it is old enough to fly, you might suggest that someone who lives near be allowed to keep the little fellow till evening and then put him back on the edge of his nest. If you can get your children thoroughly interested, they will have material for many compositions, for they will become keen little observers.

The following are samples of such reproduction as you have a right to expect from your second-grade pupils:

The Caterpillar Caught in the Rain

One day a caterpillar was out walking on a leaf when it began to rain. Even though he had no umbrella, he did not get wet. He crawled underneath the leaf until the shower was over.

Our Policeman

All the children I know like our policeman. He waits for us at the schoolhouse corner. Not one of us goes across until he is ready. Then he stops all the traffic and walks to the other side with us. He doesn't want us to get run over.

A Kitty's Claws

A kitty's claws are just made to catch mice with. They are hidden in her paws when she isn't using them. She can walk so quietly that a mouse, who has the sharpest ears, can't hear a sound. When a kitty wishes to use her claws, though, out they come and stick themselves right into the poor little mouse.

Stories for Reproduction

You will find the following list of stories especially adapted to the work of reproduction in your grade. The longer ones among these should be broken up into their natural divisions, and each pupil should be allowed to tell just one part, as suggested on page 27.

Stories of Mother Goose Village by Madge A. Bigham (Rand, McNally & Co.).

Tommy Tucker's Bun..... 49

First Book of Stories for the Story-Teller by Fanny E. Coe (Houghton Mifflin Co.).

The Lion and the Mouse..... 1
The Sun and the Wind..... 2
The Dog and His Image..... 3
The Fox and the Grapes..... 5

The Boy and the Wolf..... 6
The Crow and the Pitcher..... 7
The Little Red Hen and the Fox..... 47
The Discontented Pine Tree..... 50
Tom Thumb 54
Cinderella and the Glass Slipper..... 66
Jack and the Bean-Stalk..... 76
Jack the Giant Killer..... 100
The Ugly Duckling..... 132

For the Children's Hour by Carolyn S. Bailey and Clara M. Lewis (Milton Bradley Co.).

What Kept the New Chimney Waiting..... 42
The Rich Goose..... 80
The Stone in the Road..... 102
How the Robin's Breast Became Red..... 179
The Dandelion 196
The Little Brown Bowl..... 200

Stories and Story-Telling by Angela M. Keyes (D. Appleton & Co.).

The Story of the Little Boy and the Little Dog.... 81
The Routing of Tom..... 262

Best Stories to Tell Children by Sara Cone Bryant (Houghton Mifflin Co.).

The Little Pink Rose..... 1
Another Little Red Hen..... 5
The Gingerbread Man..... 8
The Little Jackals and the Lion..... 15
Little Jack Rollaround..... 23
The Story of Epaminondas and His Auntie..... 63

Tales of Laughter by Kate Douglas Wiggin and Nora Archibald Smith (Grosset and Dunlap).

The Old Woman and Her Pig..... 211
The Lambikin 271
Little Tuppen 358
Little Black Mingo..... 452

Imaginative Work

You must be on the lookout constantly for suggestive pictures. A picture that tells its own story so plainly that it suggests no other is not serviceable. Choose a picture that furnishes an opportunity for the child to exercise his imagination. "In Disgrace," by Burton Barber, reproduced facing page 67, is an example of a suggestive picture. The number of stories that it may suggest to different children can scarcely be imagined. If your children were permitted to study this picture and tell the stories it suggests to them, it is probable there would be almost as many different situations imagined as you have pupils.

When the children are supposed to be telling a *story* suggested by some picture, do not allow them to get into the habit of telling merely what they see in the picture. One of the objects of this phase of the work is to develop the imagination. Get them to imagine that they themselves were there and *know* all about what happened. Insist that they start in their very first sentence to tell what happened—not merely what they see in the picture. You will find it necessary to interrupt a child who starts his story in this way. You might say to him, "Oh, we know that; we can see what is in the picture. Tell us what happened." If he hesitates after this interruption, you might add, "Play you were right there; you know all about it."

See sections on "Creative Imagination or Invention" and on "Picture Stories" on pages 23ff, and on pages 64ff.

Completing an Unfinished Story

After children have become familiar with the method of forming picture stories, they should be able to complete

imaginative stories, using such beginning sentences as the following:

1. One icy morning in winter Mother told me to watch my step on the way to school.
2. We were playing in the sand at the beach when sister Mary said suddenly, "Where's baby Bobbie?"
3. My uncle Frank gave me a bright new nickel yesterday.
4. Last night when everybody else was asleep, I suddenly heard a big bang.
5. Our clock this morning was half an hour late, and we didn't know it.
6. A strange dog came into the yard where my little kitten was playing.
7. Early on Christmas morning little Dorothy crept silently down the stairs.
8. At the top of the hill Harold gave the sled a shove and jumped on behind me.
9. On his first morning in the country young Teddy met a flock of geese in the barnyard.
10. I wouldn't let anybody help me when my new roller skates had been fastened on.

Dramatization

The suggestions given for dramatization on pages 29*ff.* and on pages 71*ff.* should be followed whenever this form of self-expression is used. Occasionally it may be well to give a little more attention to "stage setting" and costumes, especially when the play is intended to be given on some state occasion, but for the daily work in class no such preparation need be made. The regular schoolroom equipment is all that is needed. The children's imagination can change any part of the schoolroom into a lions' den or into a dense forest.

The children's daily reading should furnish many dramatic situations which they will enjoy acting. Besides giving the children an opportunity for self-expression, dramatic rendering will make scenes pictured in the

story clearer, especially to the pupils with less vivid imaginations.

Allow the children to act the stories they have enjoyed most in their readers, as well as those you have used most successfully for reproduction. Stories containing plenty of action should be selected. Perhaps you will be able to make use of those suggested on pages 70*ff.* and on pages 29*f.*

Be sure to include the following stories, which will be found, for the most part, in the best primary readers:

The Gingerbread Boy
Little Half Chick
The Three Bears
Little Red Riding Hood
Forest Rover
Billy Goat and the Wolf
Three Little Kittens
The Naughty Billy Goat (The one who wouldn't go home).
The Little Red Hen
The Fox and the Grapes
The Three Billy Goats (The ones who went up on the hillside to get fat).

The following stories have also been used to good advantage:

Stories and Story-Telling by Angela M. Keyes (D. Appleton & Co.).

The Boy and the Frogs..... 256
(Crushed paper may be used for the stones.)
What Christopher Columbus Did..... 271

Stories to Tell the Littlest Ones by Sara Cone Bryant (Houghton Mifflin Co.).

When Peter Rabbit Had the Earache..... 42

Pig Brother Play-Book by Laura E. Richards (Little, Brown & Co.).

Pig Brother 3

ORAL COMPOSITION

The Sentence Sense

Nothing in your pupils' study of composition is of more importance than the ability to tell just how much of any composition belongs in each sentence. Whenever you notice a tendency to run together different sentences, emphasize the fact that in a *good* story the story-teller's voice must indicate just where each sentence ends. Insist upon very short simple sentences until the sentence sense is gained. If the story-teller shows any indication of running his sentences together, insist that he make a distinct pause after each thing he tells. Help him to realize how bad it is to tie different sentences together with such words as "and." Sometimes you will find it necessary to call for each sentence by itself. Ask the story-teller to repeat the first thing he told. Inquire whether the listeners were able to tell by the way he said the last word of his sentence that it *was* the last word—the end of the sentence. Be very patient with this phase of the work and very lavish in your praise whenever a pupil afflicted with the "and" habit grasps the idea. Whenever the pupil you are trying to help is sensitive and does not enjoy the criticism, you will frequently be able to draw others into the discussion —particularly those who need help along this line—and in this way relieve his embarrassment. Your task is not an easy one; it will require all the tact you possess.

The Beginning Sentence

Probably no one of the aims for which you are striving will recur for special treatment more frequently than the beginning sentence. Such work as that suggested on page 60*ff*. will certainly help your pupils to

appreciate the characteristics of a good beginning sentence. Help them to see that a good beginning sentence makes it possible for the listeners to understand what the story is about, that it makes them anxious to hear the rest of the story. It is a good thing for all to realize that good beginning sentences require good thinking. This is a subject that will require the attention of the pupils in every grade in the elementary schools. *Read again the work referring to the beginning sentence found on pages* 10*f. and* 60*ff.*

The pupils in the second grade will be expected, on the whole, to compose with more freedom and fluency than when they were in first grade. But you must not forget that your pupils still are very young; you will need to watch and be ready to help with a word or a suggestive question whenever your help is needed. You should succeed in impressing upon their minds that such a sentence as "I have a cat" is not a good beginning sentence because it is not interesting. Help them to see that by starting a story with the words, "My cat," they can let their audience know that they have a cat, and still have room in the first sentence to tell something interesting about the cat. Help them to see that a good beginning sentence lays the foundation for the rest of the story, that it gives the audience a clue as to what is to follow.

The Closing Sentence

Read again the section on the "Closing Sentence" on pages 11*f.*

The beginning sentence is the key to the little story, but the closing sentence is almost equally important. It is very easy to spoil an otherwise good story with a trivial ending. Lead the pupil to end his story

with a sentence telling what he himself thinks about it, or how it makes him feel, if he is telling an experience. Do not accept such sentences as, "I like my kitty" or "I like my dolly." When such a sentence is offered, tell the child that it is not interesting at all, that everyone knows that he likes his pet without his saying so. Call for help from the other members of the class in case you fail to get a good closing sentence from the author. Praise the sentence in which a child expresses, no matter how crudely, his own personal reaction.

Sticking to the Point

Re-read the paragraphs on improving the stories on page 62.

Whenever a story-teller gets off the track and throws in sentences that do not bear upon the point to the story, you must help him to determine what the point is. After this, you must help him to decide, one at a time, which sentences tell something about the point to the story and which do not. His last task is to reconstruct his story without the irrelevant sentences. Help him to appreciate how much it improves his story to have every one of his sentences stick to the point.

Work of this kind is a means for developing the paragraph sense. (The term "paragraph sense," however, should not be mentioned to the children.) As you continue the work of this grade, you should be able to see great improvement in the ability of the children to stick to the point. Next to the sentence sense, the paragraph sense is the most necessary feature of composition for the child to grasp.

Whenever the point of a certain story is very evident, you have a good opportunity to lead your pupils to think of an appropriate title. If a second-grade pupil thinks

of even a fairly good title, he deserves praise. Suggest that, whenever anyone is such a good thinker that he can give a title to his story, he must announce it before he tells the story. Calling attention to the titles of stories they read will help them to appreciate that a story needs a title.

See the section on "Facing the Class" on pages 13f.

Facing the Class

If your pupils have never been led into this good habit, you should lose no time in helping them to form it. As a general thing, little children are so perfectly unconscious that, in the lower grades, the start is not difficult. If, however, some of yours are somewhat self-conscious, you will make it possible for them to forget themselves if you will call upon them frequently and plan especially short recitations until they have overcome in a measure their diffidence. After an initial success, you will soon find these very children anxious to recite, even though it does mean coming to the front of the room and facing the class.

This practice helps the child to see the need for avoiding many of the bad habits that children, who are accustomed to recite with the larger part of the class behind them, naturally form. If a child gets the idea that he is reciting to the teacher, he sees no necessity for making any of the others hear; if he stands beside his desk to make his recitation, he feels a temptation to lean upon it. When you make it possible for him to see the necessity for speaking so that all can hear and for assuming a good posture, you have furnished a natural incentive.

The Class Atmosphere

Read again the section on "Class Atmosphere," on pages 16*f.*

The good teacher in every subject, but more especially in composition, must never cease striving to make and to keep the class atmosphere ideal—in other words, sympathetic. In this subject more than in any other, you hope not only to make the child think but also to induce him to tell to others his inmost thoughts. If you are to succeed in doing this, you must first succeed in making him feel that he is among sympathetic friends, that you and his classmates are expecting him to tell a good story, and that everyone is anxious and willing to give him help whenever he needs it. He must never be afraid of ridicule. The moment a child begins to fear criticism, he loses the freedom of speech without which it is impossible for him to do his best. Children will learn to appreciate criticism as soon as they really grasp the idea that criticism means help.

Try to make the entire class take pride in every story told; make them feel that, if a story gets too difficult for one alone, all must work together until the story suits them.

Class Criticism

Read again the sections on "Class Criticism" on pages 14*ff. and* 47*f.*

Whenever you feel that some important point for which you are striving needs especial attention, it is a good plan to slight for a time all the aims except that particular one. Bend temporarily every energy upon it. Concentrate, for instance, upon the beginning sentence. Do this for a day or two, if need be, until you have strengthened the weakness. Keep before you, and also

before the children, a list of the criticisms upon which they should be able to talk intelligently. *See list of points on pages 75ff.*

Corrective Exercises

Re-read the sections on helping the children to correct the different errors of speech on pages 17ff. and 48ff.

Besides giving drills and playing games to correct any of the errors of your pupils among those listed on pages 78*f.*, together with any you yourself wish to add to this list, you should keep the children practicing occasionally on the games they learned in first grade. It is just as much your duty not to allow the little folks to slip back into any of the bad language habits already drilled upon as it is to attack the errors provided for this grade. In order that this work may be of permanent value, it must be cumulative.

Besides being helpful in correcting errors of speech, language games are restful to the children. The faster you can get the children to play the game, the more they will enjoy it and the more good it will do. Each game should be played so many times that the little folks get used to hearing and saying the correct form, so that it *sounds* correct to them. Have regular periods for the games both in the morning and in the afternoon. But besides these regular periods, it is a good plan occasionally to play an extra game, if you find the children are tired and restless. When you are teaching a new game, you should play it frequently, but only for a few minutes at a time, until the pupils catch the idea. Very little good will be accomplished unless you succeed in making the children *enjoy* the games.

If you are tactful, you can get your pupils to do a little practicing in order to be able to play some game

well. This furnishes the incentive necessary. Use all the ingenuity you possess to create enthusiasm. No time in their lives is so much the habit-forming time as these first years in school; fortunately this same period is also the time when they are especially fond of games. Very frequently as the children are leaving for home you should suggest some jingle containing a correct form you wish the children to become accustomed to, or, if the form does not adapt itself to a jingle, suggest that they merely repeat over and over some interesting little sentence containing the form. Make the sentence as attractive as possible—such a sentence as they will enjoy repeating. If you can use the form you wish to drill on in a sentence that will make the little folks laugh, you will not find it necessary to do much coaxing in order to make them wish to repeat it. Never try to *force* the children to do such practicing; unless you can succeed in making them willing, you might better omit it. After you have asked your class to practice for a certain game, you must never forget to play the game.

Voice, Enunciation, and Pronunciation

Re-read the section on this same topic on pages 21*f.*

You will find that a part of the drills and games on pages 153*ff.* are planned to help the children speak clearly and distinctly. The consonants, especially the final consonants, will demand your constant attention. If you succeed in helping the little folks pronounce their words distinctly, you will later find that you have also helped them to become better spellers. The child who pronounces library "li-ba-ry" is quite likely to spell the word, when he has occasion to use it, exactly as he is in the habit of pronouncing it.

If you have difficulty in getting some of the little

people to speak so that all can hear, allow the ones who cannot hear what the speaker is saying to stand quietly beside their desks until the one reciting makes sufficient effort to be heard in all parts of the class. When the pupils are able to hear, they should resume their seats.

If you find your little folks making any of the following errors, work to correct them; supplement the list with the ones you yourself discover; review those suggested on pages 78*f*.

Don'tcha gimme the wrong one.
I ain't got no pencil.
Them kind ain't what I mean.
Me an' him ain't goin'.
Onct they was a man.
Git cher ball.
Me an' him is goin'.
John hat to meet Father.
We drawed a pitcher of an apple.
Whatcha doin'?
Gimme a ketch.
My balloon busted.
He kep' on runnin'.
Dja go las' night?
Les see your top.
Lemme take your top.
I donno.
Ken yuh ketch it?

Work for the correct pronunciation of any of the following words that your pupils need. Add any to the list that you feel should have drill.

picture ..... *pitcher*
quiet ..... *quite*
than ..... *then*
which ..... *witch*
just ..... *jest*
west ..... *vest*
our ..... *are*
whether ..... *weather*
where ..... *were*
coal ..... *cold*

Length of Stories

Read again the section on the three-sentence plan on page 10.

No one thing will do more than the three-sentence

plan to make the child realize that he must actually begin to tell his story in his very first sentence; that such sentences as, "I have a rabbit," do not get him anywhere. This plan is intended to *benefit* the children, not to hamper them. So long as your children need to have their attention called frequently to poor beginning or poor closing sentences, you will be able to achieve better results if you limit them to three sentences. By so doing you will have an opportunity to focus your mind, and the minds of your pupils, upon the smallest possible language field. With so few sentences to criticise in each composition, you will be able to make the children understand much more clearly what the characteristics of each of the three sentences must be than you will if you allow the little folks to go on unrestricted; you will also be able to impress upon them that a good story must have a definite beginning, middle, or body of the story, and end.

But when your children have gained the sentence sense; when they have advanced beyond the stage of beginning and ending stories with trivial sentences, it is then well to allow them more freedom in oral compositions. The written stories in second grade, however, should *all* be short—short enough so that there will be no excuse whatever for careless, incorrect work. Before a pupil should be allowed the privilege of telling a longer story on paper, he must have demonstrated his ability to spell correctly and punctuate properly his three-sentence stories.

The Alphabet

Very likely your pupils were able to repeat the alphabet in consecutive order before they entered second grade. In planning to teach the children whatever they

will need to use in their later years, you must certainly include the alphabet. It will not be very long before these same children will be asked to find words in the dictionary. If they are well acquainted with the alphabet, and if they are taught to be dissatisfied with misspelled words, they will be delighted to know that there is a book in which they can find any word they may wish to use. The reason many children are reluctant to look up words in the dictionary is that they know little about the alphabet and realize that finding a word is a difficult task. The time to remedy this is during the time when the child is learning to read. Teach your children some alphabet song; let them play some alphabet game. Before the time for the game urge them to repeat the alphabet a number of times so as to be able to play the game well; there will be scarcely one day in their lives in which they will not have occasion to make use of this knowledge.

An Alphabet Game

Your pupils will enjoy this game so much and will derive so much benefit from it that you will find it to advantage to obtain very durable material for making the game. Cut strips about the length of the desk-top from strong stiff paper and arrange twenty-six squares down the middle of each strip. Into these squares paste the alphabet in consecutive order.

When a game is being played, one of the alphabet strips should be placed down the middle of the desk in front of two players who should occupy the same seat. Each player should be given an envelope containing a complete alphabet well shuffled. At a signal from you each child should turn the contents of his envelope upon his side of the desk. Each player should then pick up

a letter-card and place it opposite its mate in the alphabet before him. The first child who succeeds in matching all his letters wins not only the game from his partner but the race with the entire class.

Suggest that each pupil make a game of his own so that he will be able to play it at home; this is a fine rainy-day pastime. Pupils who get so that they can play the alphabet game fast enough to enjoy it will soon be able to find words in the dictionary.

WRITTEN COMPOSITION

Re-read the section entitled "Seat Work to Prepare the Way for Written Composition" on pages 79ff. Study also the report made for you by the teacher of your pupils in the preceding grade. If a long vacation has intervened since the children did their work in first grade, it is wise to get their oral work into good shape and to review and strengthen the work they have already done in penmanship before you allow them to take any advance steps towards written composition. You may find some little strangers among your pupils to whom this work is entirely new. These will need a little personal help.

Letter-Card Work

It is a mistake ever to assign more letter-card work than your pupils can do easily; it has a tendency to make them careless and inaccurate, and besides, it takes the joy out of this otherwise delightful work.

See to it from the first that the children do not form the bad habit of fumbling the cards with their fingers. Insist that, before they begin to look for a letter, they must place every letter-card face upwards, and right side

up, on the desk. Insist also that they do their searching *with their eyes.*

Begin your work with just one familiar word. If every child is able to place the letters of this word quickly and correctly, it is safe to try a very easy short sentence. If any fail in placing correctly the letters of the one word, it is very evident that the time for sentences has not yet arrived. If you should go on with sentences before the children are ready, you are only making trouble for yourself and for them; you will gain time by going slowly enough to be thorough.

In beginning this work choose a word that occurred in the reading lesson for *to-day.* Let us imagine that you have written this word upon the board and that every child has placed the letters correctly on his own desk. You may then erase the word from the board and ask the children to play that they do not know how to spell it. Ask them if they remember where the word is in the reader, and if they can find it so as to be *sure* of the spelling. Let them verify the spelling of their own word on their desks. You can make them very self-helpful if you get them well enough acquainted with their own readers so that they know where certain words are, particularly the unusual words. Try to get everyone to feel that he must not misspell a word; that he must either find the correct spelling for himself or must ask your help before he tries to write the word. Poor spelling is a habit; it is a bad habit; it is a bad habit that your little people do not need to form.

All children love to race. Suggest a word that everyone should be able to find easily. As soon as the pupils find it in their readers, have them stand, and as soon as they have looked at the word sharply enough so that they feel sure they can go to the board and write it

correctly, allow them to do so. Choose very easy words at first; keep the entire class in the race. Daily work of this kind will help your little folks to become good spellers, and it will also make them self-helpful.

Training the Muscles for Writing

Your children will also need, especially after a long vacation, a review of the work they have accomplished in penmanship. The muscles they use in writing may not have had any training in over two months; in all probability these muscles never have been very strong. In order to accomplish the best results the periods for practice must be short. They may be increased very gradually, but nothing is gained by making a child write when he has already practiced until his muscles are tired.

Much good may be accomplished by having each child trace with his forefinger as if he were writing upon the desk. His hand and arm and body should be in the correct position. In this exercise the child has no fear that the result will not be correct—he is not afraid of spoiling his sheet of paper. The next step is to have him write with the unsharpened end of his pencil. Usually he may be led to do this with the same freedom. If he assumes a cramped position as soon as he takes a pencil in his hand, go back to the exercise in which he wrote on the desk with his finger. When he once more is writing with an easy movement, tell him that this is exactly the way you wish him to write when he takes his pencil. When you succeed in helping him gain the same freedom with the unsharpened end of his pencil, allow him to turn the pencil and actually write the word he has been practicing. Try to obtain the same ease as before. You may not succeed the very first time, but

you will eventually. Practice in this way until it becomes easy for your children to write one sentence.

When you feel that your pupils are about able to write some of their shortest, simplest stories, draw upon the board an oblong in about the same proportion as the paper the children will use. They must understand that you are helping them get ready to write their own stories, and that they must learn *exactly* how these stories are to be arranged on the paper they will use. If there is a certain set form planned for your school, as is usually the case, you will, of course, follow this plan. Place your own name in the oblong you drew to correspond with the place you wish the children's names to appear. If you wish the little folks to date their stories, you will find it necessary for some time to write the date on the board, punctuated properly, and allow them to copy it. Praise them whenever they are able to plan well enough so that they can tell just about how much room their names or the date needs. Tell them that in order to be sure just how much space their names, or the date, or the title is going to take, it is a good plan to write these on separate slips of paper so that they can lay the slips on their own sheets and be *sure* just where each one should be placed. Show them in the oblong you drew how much better, for instance, the title to a story looks if it is written so that it comes exactly in the middle of the line.

Writing the First Composition

Lead the children to choose some short story they have enjoyed, so that you may write it in the form you have drawn. You will be likely to find it easier to start with an experience. Lead the little folks to think of an appropriate title. You should write the heading and the

title in the form on the board, explaining as you are doing this the location of each. Call their attention to the line you leave between the heading and the title and to the line you leave between the title and the point where you begin the story.

As you are about to write the first word of the story, explain to them that the first line of a story must be indented to show that it *is* a story. Tell them that, if you should write the three sentences one right under the other on three different lines, it wouldn't look like a story at all—it wouldn't show that all three sentences were about the same point. On another place on the board you might write three sentences to show them the kind of sentences that belong under each other. Tell them that everybody knows by the way these sentences are written that they do not make a story. Then go back to the sheet of paper you represented on the board and, with running comment by yourself and help from the little folks in regard to the spelling of the words and the punctuation, write the little story in the form of a paragraph. "Paragraph" is a word the children have already heard quite frequently; it will be well now for you to use it. Show the children also how much better a story looks if a writer is able to keep a straight margin. Ruling a line for a margin is not satisfactory; about the only way for the little folks to gain the ability to keep it straight is practice. Tell them that in starting a new line they must look at the line above and must begin this line *exactly* under the one above. Make them see that it is somewhat like the games they play in which they must be careful to aim straight.

Call the children's attention to the fact that they should not crowd in another word at the end of a line when there isn't quite room, that, if the word has more

than one syllable, it may be divided between the syllables. Show them that some words of one syllable, as "brought," are quite long, but point out that such words must not be divided. Make them see that, if there isn't room for this word or any other word of one syllable, they must leave the space blank at the end of the line and must write the entire word upon the next line. Help them to understand that it is a bad mistake to divide a word at any other place than between the syllables.

Of course the pupils must understand that a syllable is a part of a word uttered as one sound. If your children need drill in dividing words into syllables, choose words at first in which it is very easy to distinguish the different syllables, such as: papa, thinking, (other words ending with "ing"), sister, pencil, paper. Your enunciation drills should help in this phase of the work.

To make sure that each child has grasped your explanations given as you are writing the composition upon the board, spend the following language period in having them talk about the arrangement. Continue this until you are sure the form is well fixed in their minds. Allow them to copy the story from the model you have placed on the board. Display the best-looking papers about the room, hung low enough so that the pupils themselves can see them easily. Take time in class to call attention to any improvements that you can suggest. Before taking the next step toward writing their own original stories, be sure that each pupil not only knows the form in which he is expected to write his compositions, but also knows that you are very particular that he shall follow this form *exactly*. By keeping all the written compositions very short and by arousing their pride in

the appearance of their written work, you should feel well satisfied with the results.

Until the little folks have learned the form you wish them to use so well that they are able to follow it easily, it is best to plan for every child to write the same composition. Allow them to choose some little story they have all enjoyed—preferably an experience. By having them all write the same story you reduce the number of words whose spelling they will need to learn. After the composition has been selected, be sure to give time before the writing period so that everyone may have an opportunity to find out, either from the home folks or from you, the spelling of any of the difficult words. See to it that these words occur in one or more spelling lessons *before* the time for writing the story. Create all the enthusiasm possible to make the children wish to spell every word correctly.

While the rest of the class are writing in their seats, it is a good plan to allow two or three of the best writers to write their stories on the blackboard in oblongs drawn in the same proportion as the paper they use. Don't hurry the children. This is a great undertaking for them. Pass among them as they are writing and give any suggestions they need. If anyone doesn't feel sure of the spelling of a word, even after all your preparation, write the word on a slip of paper for him to look at until he is able to write it without looking at your slip. See that this word is one of the next spelling lesson. Make it next to impossible for anyone to misspell a single word in these stories.

When the stories are written, criticise the ones on the board in regard to form, spelling, punctuation, and penmanship. If there are any errors, allow them to be corrected. Allow the children in their seats to correct

any errors they themselves discover on their papers. You must teach the children to hold the paper smooth while they make any erasures needed, or you must help them do the erasing. Discourage their drawing a line through an incorrect word; try to make them feel dissatisfied with an untidy paper.

Preliminary Training in Spelling

Very nearly all courses of study recognize the fact that the only words a child needs to spell are the words he actually needs to use. Make your work in spelling coördinate with whatever written work you wish your little folks to do. Whenever you feel that the children are likely to misspell some of the words they will need to use in the written work you wish them to do, postpone your written work until the words have been studied and until you have reason to feel that the little folks are ready. Plan for some signal like clasping the hands behind the head to tell you that a child needs help. When he asks for the spelling of a word, write this word upon a slip of paper. Have the children understand beforehand that a pupil who asks for your help in spelling must look at the word you write until he is able to turn the slip over and write the word without looking. Collect these slips afterward and use the words in several spelling lists until the danger of anyone's misspelling them vanishes. In a word, don't allow your pupils to become poor spellers.

Keep in mind that *before* the time arrives for writing the stories you can furnish the necessary incentive for the children to study the words they know they are soon going to need in their compositions. Studying words which have been misspelled in a composition already written is drudgery compared with the pleasure of get-

ting ready to spell every word correctly in a composition which is to be written "this afternoon" or "to-morrow."

Help the children to feel proud of being able to find out at home the correct spelling of troublesome words. If you will ask them to bring such words to school written on small slips of paper and will arrange to have them drop these slips into a "post office"—a box with a slit in the cover—you will make it easy to get these words into their spelling lists. You yourself must always be the assistant for the ones who are not able to get help in their own homes. Be sure that every such word about which any child asks goes into that day's spelling list.

Writing Their Own Stories

When the children have become so accustomed to the form in which their written stories must be arranged that following it has become a habit, it is time to prepare for writing their own stories. Arouse all the enthusiasm possible in regard to each pupil's getting ready to spell all the words he needs to use in his own three sentences. It will not be difficult to do this *before* the story is written. Spend one spelling period having the little folks make out lists of the most difficult words they are going to use in the stories they are planning to write. Keeping the stories down to three sentences until the children get well started in this work will keep these lists very short; this is most desirable. The secret of being able to keep your pupils from getting into the habit of misspelling words is to make the work easy for them and to arouse their enthusiasm for learning to spell the words they know they will need to use before the time arrives for writing their stories.

The stories for this written work should be stories

that have been told in class—stories that have been criticised and improved until they are just as nearly perfect in their oral form as the children are capable of making them. Each child should be allowed to choose from among the stories he has told the one which he would like to write. The only stipulation you should make is that, until he shows that he is able to write three-sentence stories without making mistakes, he must not choose those containing more than three sentences. Tell him that, just as soon as he shows that he is able to write stories containing three sentences without making a mistake, he may choose one containing four sentences. As soon as the pupils are able to manage a longer story, it is well to lead them to choose a reproduction or a picture story.

If your children are in the habit of telling stories with good sentence feeling; if they are in the habit of letting their voices fall after sentences; if they are in the habit of pausing a bit between sentences; and if they have been trained to use capitals and punctuation marks in their card-constructed sentences, they will be likely to have no trouble with this phase of the work.

Not over one-fifth of the language time in second grade should be devoted to written work. Go slowly in this work; it is entirely new to the little folks. Make them enjoy it. They *will* enjoy it if they can do it well.

STANDARDS OF ACHIEVEMENT IN SECOND GRADE

Technicalities Required

Responsibility for technicalities learned in first grade.
Compositions arranged according to the form required.

Capitals:

1. Names of the days of the week.
2. Names of months.
3. Name of school.
4. Name of their home city or town.

Punctuation:

Punctuation marks used in form required for written work.

Period after all abbreviations used.

Linking up the Work by Grades

Read the directions given the first-grade teacher for sending forward with her pupils a record of the work she was able to accomplish with them. *See page* 83.

When your children are ready for third grade, add to the report sent you a record of the work you have been able to accomplish, together with samples of the written work your pupils have done. Send also a list of the words your pupils have learned to spell. This list should include the familiar homonyms together with any other words the children are likely to confuse in their written work; such as,

to, too, two
know, no
by, buy
hear, here
their, there
than, then
through, threw
blew, blue

Let your report include a list of the games you have played and the work you have done in teaching the children to breathe properly, to enunciate properly, and to pronounce their words correctly.

THIRD GRADE

AIMS

To continue emphasis on the points mentioned on pages 37*ff.* and 85*f.* until the children no longer need help along these lines. Some of these points will need attention constantly during this and several succeeding grades.

To guide the children in their first steps in letter-writing, and to see that the notes they write shall be mechanically perfect. In this phase of the work, as well as in all the written work required of the children, to furnish them the necessary incentive for learning the correct spelling of the words they know they will need to use.

To help each child, with the assistance of the entire class, if necessary, to think of a suitable title for every oral or written composition offered.

To get the children familiar with the alphabet by means of games (see page 108*ff.*), by arranging short lists of words alphabetically, and by finding certain words in an index, in a telephone directory, in a city directory, or in the dictionary. They should learn that other letters than the first must be considered in arranging words alphabetically or in finding words in any list so arranged.

Getting the Work Started

If you are thoroughly familiar with the work your children have been asked to do in the preceding grades and if you have studied the report sent you by their second-grade teacher, so that you know what the little folks have actually been able to accomplish, you will be in a position to detect and strengthen any weakness that

makes its appearance. The work planned for the first and second grades must be considered a part of the work of each succeeding grade. You must, of course, take steps in advance in all the different phases of this work, but no successful progress is possible in any grade unless the children have thoroughly grasped the work which went before. The only sensible thing to do, if your pupils have failed to master some of the fundamental points of their earlier work, is to go back over these points and to strengthen them before undertaking what is new.

If, however, this plan for teaching language has never been presented to your pupils in the earlier grades, do not fail to begin at the beginning. Even though your children are third graders, you must follow the plan with them as given in the assignments for first and second grades. Go slowly enough to be thorough. The work outlined for the first two grades is fundamental; no higher work can be done well in any grade so long as the pupils are ignorant of this—the very foundation of it all.

Besides watching for weaknesses in the regular methods of composing, you must guard against any tendency to drop back into partially broken bad-language habits. You must know just which errors have been attacked in the previous grades. Renew the attacks by allowing the little folks to play the games they know before you teach them any new ones. If one of these games goes slowly, repeat it until the children use the troublesome form naturally. When you choose a game, try to select the one your pupils need most. The games on pages 153*ff.* are not arranged in the order in which any class will be likely to require them; it would be impossible to do this. Choose the games according to

the needs of your pupils. Play daily some enunciation and pronunciation games as well as the games intended to correct grammatical errors. Your children will never see another day when it will be quite so easy to break bad-language habits as it is to-day. They will never enjoy games more than at the present time. Make the most you possibly can of this happy way for performing what would otherwise be an irksome task.

The first work in composition in the third grade should, of course, be oral. Before written work is undertaken it is a good plan, especially after a long vacation, to help the children regain control of the muscles they must use in writing. They will very likely need to have you review with them the first steps in written composition which they took last term. See pages 112*ff.*, through the section "Writing Their Own Stories." Be sure that the form in which you wish them to arrange their written work is clearly grasped by each child before you ask for any stories to be written. Go very slowly. Written composition is much more difficult than oral. When a child tells a story, he is able to give his entire attention to the art of expressing his thoughts; when he writes it, however, he must think also of his penmanship, of the form in which the composition must be arranged, as well as of the spelling of troublesome words. This is no small task for primary children. Follow the directions under "Written Composition" given in the second-grade assignment and keep the written stories down to three sentences each until the form, spelling, and punctuation suit you. In a word, make haste so slowly that you do not allow the pupils to form careless habits.

ORAL COMPOSITION

Composition Material

Choose any of the sources of material that you wish for your start in oral composition, such as experiences of the children or the reproduction of stories or of other material used in their study of nature and their own environment. The suggestions on pages 88*ff.* may furnish some subjects your children can readily talk about. You may wish to have them begin with invention, telling stories from some of the pictures you have chosen for this work. *See sections on "Picture Stories" on pages* 24*ff. and* 64*ff.*

If you need assistance in presenting any of these phases of the work, be guided by the suggestions given under first- and second-grade assignments. Of course your pupils should compose third-grade stories—stories that show a considerable advance over the work they were able to do a year ago or two years ago. You should be able to notice a better selection of subjects and a better choice of words. The stories they tell should show fewer grammatical errors, and each story should have a good beginning, middle, and ending. Yet the manner of presenting the work to the different grades is practically the same. By this time you should be able to lead your little story-tellers to think of appropriate titles for the stories they tell. Whenever a child declares he has been unable to think of a title for his story, the assistance of the class should be enlisted. If the games and drills have been used to advantage, many of the errors attacked in the preceding grades will not come up for consideration: the correct forms will have become habitual. The stories your little folks tell, however, will doubtless contain many childish crudities. It

is only natural to expect this. In fact it is to be hoped that the training given will not lead the children to tell stories that do not sound childish.

Improving Sentence Structure

If your pupils are in the habit of telling stories with good beginning sentences, if they tell the events in the order in which they happened, if they stick to the point in telling their stories, and if they end them so as to give the audience a sense of completeness, you will now be able to help them improve some of their sentences. You must go into this new field only a step at a time. Never allow yourself to forget that your pupils are still little folks. Perhaps you will be able to help them see that sentences in a story are more pleasing if they do not sound too much alike. If, for instance, a composition contains two or more sentences very similar in form, you may be able to lead them to see that it will improve the story very much to change one or more of the sentences so as to give variety. You will probably have occasion to call their attention to two or more sentences in some story beginning with the same expression. If the author seems to find it difficult to improve these sentences or if he does not enjoy the criticism, draw other members of the class into the discussion. Try to be certain that the child who most needs this help grasps the point you are endeavoring to make him see, but keep him just as comfortable as possible during the process. Never let any child form the idea that criticism is fault-finding; make him know that criticism is help.

Lead your pupils to think for a moment after you call upon them before they begin to talk. Help them to form this habit in every recitation. In telling a story they should pause long enough at least to think

through the beginning sentence. Even though a child knows well the experience or other story he plans to tell, even though he has thought it all out beforehand and knows exactly how he plans to tell this story, stopping long enough to think over the beginning sentence will produce a far better story than if he starts without collecting his thoughts.

Experiences

Read once more the sections on "Experiences," pages 88ff., on "Obtaining Variety in the Choice of Subjects," pages 57ff., and on "Composition Material," pages 22ff.

While it is true that the same general rules apply to story-telling in all grades, you have a right to expect a better choice of experiences than the little people have been telling in the preceding grades. Your children are older; they do more things in a day than formerly; both the home and the school place greater responsibilities on them. In short, they have a wider choice of experiences and can handle them in a bigger way. This they can do because of the practice they have had in two years of training in this field of composition.

The following are such stories as your pupils should be able to tell:

No After-Dinner Mints Wanted

Last night Daddy asked my baby sister if she wanted an after dinner mint. Dorothy said, "No, right now mint." Dorothy doesn't like to wait for anything.

Aunt Jane's Promise

Yesterday I asked my Aunt Jane if she was going to take me to the circus to-day. She said, "Not to-day, but one of these days." So that's all right.

A Valuable Pony

Last night Mr. Durand asked Papa how much my pony was worth. For a moment I was afraid I was going to lose Toby. Without waiting a second Papa said, "He's worth keeping, I guess."

Bim, Bam, Bum

When our baby first heard thunder, it scared him. He went where Mamma was and said, "That's bim, bam, bum."

Mamma took him up in her arms and showed him that the rain was watering our flowers. He didn't seem to mind the thunder much after that. The next day he came to Mamma and said, "Mamma, make it bim, bam, bum to-day." He thinks Mamma can do about everything.

Caused by Carelessness

Miss Bright stepped on a banana peel on the walk yesterday and fell. The ambulance came and took her to the hospital. Miss Bright had just been talking with us about keeping the yard and schoolhouse clean. We are going to be careful not to throw fruit skins around after this.

The New Baby

I asked my aunt if I might hold her new baby. The nurse put it into my lap. Pretty soon it began to cry. I called to the nurse and said, "Oh, take it."

The Wedding

At the wedding we saw a bride. She had a long veil. I hope I shall be a bride some day.

Picture Stories

Read once more the sections on "Picture Stories" on pages 24*ff. and* 64*ff., also the one on "Imaginative Work" on pages* 97*f.*

You should make much of this phase of the work during this year. If your little folks have been telling

stories from pictures for one or two years, in all probability their imaginations have been developing so that you should be able to notice great improvement in these compositions.

The following are examples of good third-grade picture stories:

The Monkey

One day Bobby took his lunch out to the garden and sat under a tree to eat it. Suddenly a peach hit him on the head. Bobby looked around. Another peach hit him. He looked up this time, and there was a monkey sitting on a branch. Bobby chased the monkey back to his own yard and ate his lunch in peace.

May's Party

One day May invited her little friends to a party. When they were going home she went to the door and said good-by to them. They told her what a nice time they had had at the party.

The Ride

One afternoon Tom invited some children to his home. At the back of the yard there was a fence. It had a big gate. Tom said they would play car. He was the conductor, so he helped the children on. Tom said, "Fares, please." The children gave Tom their fares and had a nice long ride.

After you have the work in invention well started, you will find it desirable occasionally to suggest a topic sentence and allow the children to invent the rest of the story. The following sentences may help you in this work:

1. As the raindrops splashed against the window, Bernice looked as if she were going to cry.
2. Last evening my little brother was very naughty.
3. Grandma is sick, and Mamma has been at Grandma's two days.

4. Yesterday afternoon everything was covered with ice.
5. My little brother likes to ring the door bell.
6. Jack Frost got into our house last night.
7. Our puppy had an exciting time last night.
8. One night we left the window open.
9. Coming up from the field Grandpa put me on the back of one of his big horses.
10. I wanted to go to the store with Mamma.
11. One day I forgot where I was and started to talk when I was in the reading room at the library.
12. Once upon a time two robins built a nest in a tree.
13. Jack knew very well he shouldn't play ball in the house.
14. Early one summer morning a little white pig rooted a hole under his pen and crawled out.
15. Last night Billy and I played we were Eskimos.

Reproduction

Read once more the section on "Reproduction" on pages 90ff.

Besides making use of the suggestions on these pages you will also have occasion to select many of the delightful stories in the children's readers. In addition, you will find the following stories especially adapted to the work of reproduction in your grade. You will be obliged to break up the stories containing more than one paragraph into their natural divisions. Each child can then tell just one part, making a continued story.

Best Stories to Tell Children by Sara Cone Bryant (Houghton Mifflin Co.).

The Cloud 4
The Sun and the Wind..... 71
The Ten Fairies..... 103
The Elves and the Shoemaker..... 109
The Little Jackal and the Camel..... 125
The Nightingale 134
The Talkative Tortoise..... 165
David and Goliath..... 224

For the Children's Hour by Carolyn S. Bailey and Clara M. Lewis (Milton Bradley Co.).

The Ugly Duckling 76
The Stone Cutter 96
The Stone in the Road 102
Pippa Passes 104
What Broke the Pitcher 129
The Legend of the Dipper 132
Little Half Chick 152
The Wind and the Sun 154
Tom the Water Baby 163
The Tongue-Cut Sparrow 173
The Legend of the Woodpecker 177
The Legend of the Dandelion 195
Clytie 197
The Little Girl Who Would Not Work 200
Mrs. Santa Claus 251
A Little Lad of Long Ago 267

Tales of Laughter by Kate Douglas Wiggin and Nora Archibald Smith (Grosset and Dunlap).

Johnny Cake 197

Stories and Story-Telling by Angela M. Keyes (D. Appleton & Co.).

The Clever Geese 109
Some Very Short Stories ..... 239 to 286

Merry Tales by Eleanor L. Skinner (American Book Co.).

The Jackal and the Alligator 149
The Brownie of Blednock 178

In all probability you will notice that the little people use much better, more expressive words in retelling the stories they have read and heard than they do in telling their own experiences or in telling stories from pictures. You should never ask a pupil to retell a story *in his own words.* Adding new words to one's vocabulary is

one of the greatest of the advantages to be derived from this phase of composition. Of course it is not wise to allow the reproduction of stories to become a mere memorization of words. Whenever you have reason to fear that the children are merely repeating the words rather than expressing the thought, the remedy is not criticism, but a new story.

A teacher who is in the habit of demanding that a story be reproduced in the child's own words would be likely to criticise the following reproduction as not being original.

THE RACE

Kitty was taking a nap, but the puppy was wide awake. He came up to the kitty, gave her a tap on the nose, and then scampered off. Kitty wasn't slow in following. Round and round the kitchen went the puppy with the kitty close behind. The kitchen clock became so dizzy watching them that she put her long hand up to her head. "One!" rang the bell inside her. At that the puppy sat down on the mat. Kitty came up and sat down beside him. The puppy opened his mouth wide and laughed at the fun.

Dramatization

Read again the suggestions for dramatization on pages 29ff., 71ff., and 98f.

The stories suggested for reproduction on pages 95*f.* are suitable also for dramatization. Training the pupils to express in action dramatic situations in the stories they read or in the stories you tell them will help wonderfully to make the stories so vivid that the children will have no difficulty in reproducing them. The little folks in the class in which "The Race" was told saw the action performed a number of times. In fact, the story was *told* while the actors were going through their parts.

When the children know a longer story well, they enjoy having the teacher tell the less interesting parts and allowing some of the class to act the more dramatic situations. Whenever the little folks themselves indicate their willingness to manage the story—to tell the less interesting parts—allow them to do so; allow them to do it *all* just as soon as they are able. You must not let a child fail in his effort to tell the more difficult parts; if he needs you, you must be ready with the helpful word or suggestion; permit him to go on with the story himself just as soon as he shows willingness to do so.

You will also be able to use many of the fine stories suggested for dramatization in the first- and second-grade assignments. Your pupils will be able to put much more action into these selections now than they were when they first heard them.

New Words

It is, of course, impossible and undesirable for your pupils to use as their own every new word they meet in their reading or in the stories you tell them, even though they understand the meaning. Though this is true, it is desirable for them to learn to appreciate the happy expressions they meet in the stories they read and hear. Whenever some child uses for his own some such apt word or expression, he should be commended. Suggest that he make an effort to use this same expression several times in his conversation. Call his attention to the fact that in this way he will be able to make these words really belong to himself so that he will use them naturally. Let him know what a wonderfully fine accomplishment it is to be able to think of exactly the word needed, and that if he is to be able to do this, he

must get into the habit of using apt expressions in his everyday talk. One of Abraham Lincoln's habits was trying to use in his own conversation unusual words he met in the books he read. If you awaken in the children a desire to use the forceful expression, you give them the needed incentive for putting forth the necessary effort.

If you will reserve a section of the board or provide for the purpose a large sheet of manila paper and will write upon it any word or other expression the children think is especially fine for the place in which it was used, you can help them to appreciate expressive words. Whenever a child makes an especially fine choice, inspire the entire class to make an effort to use it.

You will probably have occasion to call your pupils' attention to the fact that many persons say "mad" when the meaning calls for "angry," or "funny" when they really mean "strange," or "awful" when they intend to say "very." In using direct quotations in their stories they will perhaps need to be reminded that they will frequently be able to use a much more expressive word than "said." Help them to see that, if they have already used "said," they may use other words in the rest of the story, such as, "replied," "answered," "cried," "snapped," "exclaimed," "declared," etc.

Corrective Work

Re-read the sections beginning with the one on "Facing the Class" on page 13, *through "Class Criticism," "The Class Atmosphere," "Corrective Exercises," "The 'And' Habit," and "Voice, Enunciation, and Pronunciation." Re-read also the sections on "Class Criticism" and "Corrective Drills" on pages* 75*ff., and the sections beginning with the "Sentence Sense" on page* 100 *through "The Beginning Sentence," "The Closing Sen-*

tence," "Sticking to the Point," "Facing the Class," "The Class Atmosphere," "Class Criticism," "Corrective Exercises," through "Voice, Enunciation, and Pronunciation."

Do not lose sight of any of the points for which you are striving. Lead the pupils to criticise helpfully every story told. Play, both morning and afternoon, some games that your pupils need; play them until the correct forms become perfectly familiar to every child —until the games go so fast that the children use the correct expressions naturally.

Drill on the correct form of any of the following errors that are made by *your* pupils. Add to these any others you find your children making. A more complete list will be found on pages 149 to 152.

My pen ain't no good.
My father he don't want to go.
I ain't done nothin' to it.
She come early this morning.
He went and took my paper.
I don't want to set in the front seat.
Her'n is bigger'n your'n.
I was to the circus.
'Tain't no good.
Billy Jones is worser.
I like these kind of apples.
Me and her done our work together.
Be you a-goin' to take your hatchet?
Them are in my way.
Me an' him done it all.
He never give me a ruler.
Can I have a ruler?
He don't know when I seen her.
They was a big man standing near the auto.
You didn't give me hardly any.
I didn't do nothin'.
Be you a-goin' with me?

I won't do like you did.
I et the cracker.
Leave him take your sled.
I am heatin' the water to berl the potatoes. [Children who are in the habit of calling "boil" "berl" would be likely to call "oil" "erl." The word "boy," however, which they usually pronounce as they should, will help them to get the correct sound in the other words.]
I trun the ball over the fence.
Has Mother went yet?
Mother gave it to Clarence and I.

The errors in this list which are *not* made by your pupils are not for you. Work for the correct forms your children need. In using the games for correction of errors, never play one, no matter how much fun the children get out of it, unless they need that particular game. Make the pupils have a good time playing the games they *do* need.

Do not interrupt a recitation or a story to correct an error; it is disconcerting to the speaker. Give him the correct form at the close, and jot down the error for future drill if there is danger of forgetting it.

Use tact in correcting errors. If the mistake belongs to one particular child, a personal word when you are alone with him, together with a suggestion as to how he may be able to overcome the habit, will frequently work wonders. Everyone loves to feel that another has a personal interest in him. Never let the child lose sight of the fact that you are trying to *help* him.

If your little folks still make some of the errors mentioned on pages 78*f.* and 107, these errors belong in your list. The correct forms of all the verbs in the list on page 213*f.* are also a part of your work in correction. If you will take pains to have a list of the principal parts of these verbs in a conspicuous place, arranged

alphabetically, and will follow the directions on page 215 of the "Games," you will be able to throw much of the responsibility for correctly using these forms where it belongs—on the little folks themselves. If the children are very familiar with the alphabet, finding in this list the forms they need will be a simple task.

It is worth while to call the children's attention to the fact that, when they wish to use some form in the first column in telling about just *one* object, they must make this form end with *s*. Give sentences with plural subjects and ask the little folks to change them to the singular. Of course no technical terms should be used. Write, for instance, the sentence, "The boys begin to study at nine" upon the board. Ask, "Is this sentence about one boy or about more than one?" After this is answered, follow it with the direction, "Tell us the same sentence about just one boy." Then call their attention to the fact that in making the sentence about just one object they must add an *s* to "begin," and that this same fact is true of every one of the words in the first column. The following sentences may be used in this work. The children will be able to give others.

1. The birds begin to sing very early.
2. Those dogs bite if you plague them.
3. The children blow bubbles every afternoon.
4. The pencils break easily.
5. The bubbles burst if you touch them.
6. The children buy their books at Mr. Brown's.
7. The cowboys catch their horses with lassos.
8. The boys choose the steepest hill to slide down.
9. The robins come back in the spring.
10. The girls do their work neatly.
11. The boys draw their sleds up the hill.
12. The men drive slowly.

Choose from the list of words frequently mispronounced on pages 231*f.* the ones your pupils need. Remember that the correct pronunciation of all words used should be a part of every recitation during the day.

You will find it necessary to give constant attention to the distinct enunciation of every word, giving particular attention to the consonants. Continue the breathing exercises suggested on page 78. Play the "Enunciation and Pronunciation Games" given on pages 222*ff.* of the "Games."

Length of Stories

Read again the section on "The Three-Sentence Plan" on page 10, *and also the one on the "Length of Stories" on page* 107*f. Notice especially the last paragraph of the section on page* 108.

The Alphabet

Your little folks will enjoy the "Alphabet Game" suggested on page 109 better and better the more familiar they become with the alphabet. None of the work you are doing with the children is more practical than this. Plan for at least a few minutes to be devoted to some alphabet work daily. Teach the children to arrange words alphabetically. Begin with a short list—their list of spelling words for the day, for instance. Help the pupils to grasp the thought that all the letters in the words must be considered in arranging them alphabetically.

If this fact seems to puzzle them, choose several words each having the same initial letter. Write these words upon the board, taking care that they are not arranged alphabetically. Draw upon the board as many vertical columns as there are letters in the longest word in the

list. Let us imagine that you have chosen the following list: *able, accept, abuse, acid, accompany, accident, after, again, animal, apiece, azure, awl, awake, attic, arrow, arrive, arithmetic, arbor, ape, anthem.* Write these words in the order in which they are given in the columns you have drawn, writing but one letter of each word in a column. Call the children's attention to the fact that all the letters in the first column are alike, and that, for this reason, it is impossible to tell from the letters in this column which one of the words belongs first. In all probability some of the little folks will be able to help make the rest understand that the letters in the second column must next be considered; that, when the first letter of each of the words to be arranged alphabetically is exactly the same letter, the words must be so placed that the letters in the second column are in alphabetical order; that whenever the letters in the first two columns of any number of words to be arranged are the same, the letters in the third column must be considered, and the words must be arranged so as to make the letters in the *third* column come in alphabetical order, and so on. Make the little folks see clearly that the letters in the second column, as you have written the words, are *not* the same and that they are *not* arranged alphabetically; make them see that, for this reason, the words are not in alphabetical order.

When the children seem to grasp the idea, have them arrange the words alphabetically. Each child should rule a slip of paper for this work; if part of the pupils are allowed to arrange their lists upon the board, they should draw columns similar to the form in which you have written the words. Since the first letter of each of the words is the same, allow the children to write a column of twenty *a*'s in the first column. Ask them to look down

through your words on the board to see whether they can find any *a*'s in the letters in the second column. Inquire which of all the letters they *do* find is nearest the first of the alphabet. When they answer this, ask them how many *b*'s they find in this second column. Allow them to write as many *b*'s in their second column as they find in the second column of your list. Help them to see that there is nothing in the first two letters of these words to let anyone know which of the two words beginning with *ab* belongs first. In order to be able to tell which comes first, they must look at the letters belonging to these words in the *third* column; they must decide which of the letters in this column comes first in the alphabet. Knowing the alphabet well makes the work easy. When they have decided this, allow them to finish arranging the words. Their next step will be to decide on the words beginning with *ac* and to write as many *c*'s as they find in their second column. Call the attention of the class a number of times to the fact that it is impossible to tell from the first two letters of these words which word belongs first, which second, and so on; that the letters belonging to these words in the *third* column must be arranged alphabetically. When they discover that two of the words have *c*'s in the *third* column, lead them to see that the letters belonging to these two words in the *fourth* column must be arranged alphabetically before anyone is able to decide which of the two words belongs first.

If your little folks are well acquainted with the alphabet, they will be likely to catch the idea promptly and to finish the words without help. Give them, however, all the help you possibly can until they *do* understand. It is not necessary, of course, after the children thoroughly understand arranging words alphabetically, to have the

letters of the words arranged in columns. If you will plan to have the class arrange a short list of words alphabetically every day, and will call attention to the fact that words in the dictionary are arranged in this way, your pupils will soon be ready to race at finding words in the dictionary. Show them that they will be able to find the spelling of *any* word they wish to use when they are able to handle the dictionary. Allow them to use their dictionaries whenever they are writing their compositions. They should always be asked to place such words in the "post office" to be used later in the spelling list.

WRITTEN COMPOSITION

The Foundation

If, as in some schools, the second-grade composition has been entirely oral, follow the directions on pages 113*ff*. for beginning written composition. Not over one-fifth of the time allotted to composition in third grade should be spent in writing.

Never allow your pupils to write a composition unless you have reason to feel they are able to spell the words they will need to use. Notice how much more willingly they work in order to get ready to write a story without misspelling a single word than they do studying and correcting words already misspelled.

If the children are able to write three-sentence compositions without errors in spelling, if they divide them into sentences properly, and if they express a desire to be allowed to write longer stories, it is best to let them do so. Be guided entirely by their ability. If a child, who occasionally misspells a word, or who is careless in regard to his capitals and punctuation marks, expresses

a desire to be allowed to write one of his longer stories, tell him that first he must hand in a perfect story containing three sentences before you are willing to consider allowing him to write a longer one. Children are very reasonable; they will see the justice in this. If some child whose penmanship is not up to your standard wishes you to grant him permission to write one of his stories containing four sentences, tell him that just as soon as he can improve his writing so that it is a pleasure to read his stories, you will be glad to allow him to write a longer story. Remind him of his need for improving during the penmanship period. Furnishing the little student the proper incentive will almost invariably result in success. The time to succeed in making a set of written stories perfect in spelling and punctuation, and neat in penmanship and arrangement, is *before* the period for writing the compositions arrives. If your first set of papers does not quite suit you, redouble your efforts in making preparation for the next written compositions.

Occasionally some of your little story-tellers will wish to write a story containing a quotation. When the children realize that it is necessary for them to know how to use quotation marks, the psychological moment for teaching them has arrived.

Help them to understand that a sentence containing a quotation must be written so that the reader can tell at a glance just which words are quoted, that the quotation must be set off from the rest of the sentence in two ways: it must be enclosed in quotation marks, and it must always have some punctuation mark both before the quotation mark and after it, unless the sentence starts with the quotation. Of course a third-grade class should never study any but the very simplest

quotations. Lead your pupils to see that the statements in this paragraph are true concerning the following sentences containing quotations:

1. Bobby cried, "My boat is floating away."
2. "Is dinner ready?" asked hungry Ben.
3. Ellen whispered, "I'll let you have some of mine."
4. "I wish I could fly as high as that kite," said Dorothy.

An interesting exercise in written composition may be planned as follows:

Lead your pupils to suggest good beginning sentences for a paragraph upon any one of the lessons you have conducted with them in connection with their study of nature and of their environment. Write the best of the sentences upon the board. Allow each pupil to choose one of these as the beginning sentence of a paragraph that he must plan to finish.

Friendly Letters

Even children as young as some of your little folks find it necessary to write notes and friendly letters occasionally. Nothing delights young children more than actually receiving or sending a letter or parcel through the mail. You must be on the watch for occasions when the children will desire to write real notes and letters to real people. It may be necessary for some of the pupils to write their own excuses in case of absence, allowing their parents to sign the notes.

Occasionally one of your pupils is kept from school on account of illness. If you learn that the little invalid is able to enjoy notes from the other children, suggest that they tell the little fellow something which will make him smile. Allow each child who writes a note in the form you prescribe, who writes it neatly, punctuates it properly, and spells every word correctly, to

send his note, either in a class packet or in an envelope by itself. The children will easily understand how pleased the invalid will be to have the postman actually bring two or three of the notes as separate letters. Explain to the class that no one should ever send a letter through the mail unless he is able to address it so that the postman can read the address easily.

Whenever your pupils have succeeded especially well in dramatizing a story, you might suggest that they invite some other class to come in and see the play. It would probably be necessary for you, assisted by the class, to write the invitation upon the board. After the invitation is completed, allow the pupils to make their copies. Each child should then stand his invitation in the chalk tray or in some other suitable place where it may be looked at easily and judged by the rest of the children. The child whose invitation is considered the best should be permitted to deliver it.

If one of your pupils is to move away, allow the rest to write good-by notes to him. Another chance for writing and sending invitations will occur when you wish to invite the parents of the children to visit the school on some special occasion. Sometimes you might plan to have the children write to each other. One teacher suggested that each pupil write a note to another pupil in the class asking him to tell again some especially good story. The following is one of the notes:

DEAR MARGERY,

When we tell stories to-day, I wish you'd tell that funny one about what your little brother did while your mother was away from home. I liked that story the best of any you've ever told.

Your friend,
ROGER RANDALL

Impress upon the pupils the importance of arranging all letters in the form used by educated people. If you will plan to write a class letter upon the board in an oblong about the shape of the paper the children will use, and will leave this upon the board for a model, there will be no excuse whatever for any child's not arranging correctly any letter you may ask him to write. Give the pupils opportunity to indicate with the unsharpened ends of their pencils just where certain parts of a letter belong on paper such as they will use. It is not necessary that the pupils learn the terms "salutation" and "complimentary close" at the present time. Questions somewhat like the following will be better than using these unfamiliar expressions:

If you were writing to your mother, where should you place the words, "Dear Mother"?
Where should you begin what you wish to tell your mother?
Where should you write the words, "With love"?
Where should you sign your name?
Where should you place your own address and the date?

Before you plan to have the children write an original note, allow them to make copies of the one you place on the board. If they are perfectly familiar with the form before they try to write notes of their own, they will be able to give the greater part of their attention to the composition.

Impress upon the writers that in writing a letter to a friend one must keep this friend in mind and must try to tell him something that will be of interest to him. When the letter they are planning is in answer to one actually received, they must first reply to any questions or suggestions contained in this letter. Imagine some situation such as the following to illustrate this.

Perhaps Grandma is very sick, and Father and Mother

are called away from home. Play that Father has ordered a load of coal which as yet has not been delivered. After he reaches Grandma's, Father begins to worry about the coal; he fears that it may not be delivered as soon as needed. He writes inquiring about it and tells what should be done in case the coal is not yet delivered. He also tells how Grandma is and how long he and Mother are planning to stay. In closing he asks for an immediate reply. Ask each child to pretend that he has received this letter. Give time to think the situation over and to plan an answer.

When one child is telling how he would answer such a letter, ask all the others to think of themselves as the father and to decide whether or not the letter would be satisfactory. Suggest that, possibly, some child might think that the father would *know* without being told that the directions in the letter have been followed, and therefore he plans to write his father about something entirely different—some very interesting thing which has happened since his parents left. Ask the class if they think the father would be pleased and satisfied with this letter. Impress upon each child's mind that, when he *answers* a letter, he must answer every question and suggestion it contains. After he has done this, he may write about anything he feels will interest the one to whom he is writing.

Letters that you yourself write upon the board with running comment and suggestions from the children will prove most helpful. Plan to have one a letter that you receive and then get suggestions from the little folks as to what the answer should contain. Help the children to understand that letters are very similar to conversations: that when one asks another a question, he naturally expects an answer.

The Hyphen

You will probably find it necessary to caution your children not to crowd a word into too small a space at the end of a line. Make them understand that it looks much better to leave a little vacant space at the end of a line than it does to write the last word with smaller letters crowded together. If you will illustrate this in your model note upon the board, you will leave no doubt in their minds.

If your pupils are able to divide into syllables the words they need to use, you will have no difficulty in teaching the hyphen. After your children are able to find words in the dictionary, call their attention to the fact that the words in the dictionary are divided into syllables. Until they are *sure* they know just what letters belong in each syllable, they would better leave a blank space at the end of a line and write the entire word on the next line. Call their attention to the fact that, even though a word of one syllable (like "through," for instance) is quite long, it *must not* be divided. Let them know that dividing words in the wrong place is considered an ignorant mistake.

Contractions

Your children very likely are in the habit of using the following contractions:

can't		I'm		'tis
couldn't		isn't		wasn't
didn't		it's		weren't
doesn't		I've		we've
don't		she'd		who's
hadn't		she'll		won't
hasn't		she's		wouldn't
haven't		that's		you'd
he'd		they'd		you're
he'll	he's	they'll	they've	you've

Of course this list should not be given as a spelling lesson. Whenever a pupil has occasion to use one or more contractions, he should be led to see what words have been run together in the ones he uses. He must also understand that the apostrophe is used in the place where one or more letters have been omitted.

After the children have, at different times, used about all the contractions in the list, they may be written on the board and the pupils may be allowed to explain their construction.

Possessives

Whenever the children have occasion to use in their written stories such expressions as "Malcolm's skates" or "Helen's doll," they must learn that the *'s* is added to show who owns the skates and who owns the doll. Insist that they *must* understand these expressions and be able to spell them correctly if they are to be allowed to use them. When a child really wishes to use one of these words, it will not take him long to be able to spell it correctly.

If a child wishes to use a plural possessive, he may easily be made to understand that "the boy's pony" means that *one* boy owns this pony, while "the boys' pony" means that this pony is owned by more than one boy. Do not try to teach this unless your children actually need to use such an expression in their written stories.

STANDARDS OF ACHIEVEMENT IN THIRD GRADE

Technicalities Required

Responsibility for technicalities learned in the preceding grades.

Arrangement of a friendly letter.

Capitals:

Holidays
The word "O"

Hyphen after one or more syllables of a word divided at the end of a line.

The use of the apostrophe in the contractions and possessives that the children need to use.

Linking up the Work by Grades

Read again the sections under the same heading as this on pages 83 *and* 120. Send on to the fourth-grade teacher such data as will enable her to continue this work intelligently.

COMMON ERRORS

The following sentences contain a fairly complete list of common errors on which corrective drills may have to be made.

1. I seen Fred yesterday.
2. I ain't got no pencil.
3. My father he works.
4. I hadn't done nothing.
5. I come to school early this morning.
6. I run because I was afraid.
7. My father bes sick.
8. Me and him will help you.
9. John took a pencil off me.
10. Once they was a little mouse.
11. I knowed all about it.
12. Fred don't want to go with us.
13. I done all the work before I come.
14. We sung a new song this morning.
15. We et our dinner early.
16. This pen is broke.
17. Was you afraid?
18. I can't find my hat no place.
19. My book is tore.
20. I brung some wild berries home.
21. We drawed a picture of a house.
22. Marvin hadn't ought to go.
23. Billy Keyes knowed me.
24. I don't mean them kind.
25. Me and him is on that team.
26. Grace hat to meet Father.
27. My pencil busted.
28. Them cards is mine.
29. For why did he do it?
30. Can I buy me a top?

31. You was with me.
32. Ben learned me to skate.
33. Mother laid down to rest.
34. They was three birds in a cage.
35. Are they any school?
36. Fritz was to home.
37. Bert wouldn't of gone if I hadn't.
38. Leave me take that sled.
39. Has Father went yet?
40. He never give me a piece.
41. You was to my house.
42. Where is yourn?
43. Me sister gave me hern.
44. Them is the books.
45. Do like I did.
46. Billy is worser.
47. The man was almost drownded.
48. I couldn't come 'cause I hat to go to the store.
49. I trun the ball over the fence.
50. This is the sled what I slid on.
51. Frank hurted hisself.
52. My mother is all better.
53. Him and me carries papers.
54. Can I get an eraser off him?
55. Be you a-going?
56. Ben's name was wrote all over the book.
57. The game begun before Fred come.
58. He went and took my pencil.
59. My pencil is different than yours.
60. Roger writes good.
61. Benson fired a rock through the window.
62. Hadn't you ought to study?
63. You ought to study, hadn't you?
64. Take a hold and help me.
65. This here pen is busted.
66. That there pen writes good.
67. He clim the fence.
68. Onct they was two bears.
69. I want to lay on the grass under the apple tree.
70. Me and him done it all.

71. I should of known better.
72. Was you to the circus?
73. My plants are froze.
74. It wasn't him that done it.
75. Truman can't run as fast as me.
76. They did it theirselves.
77. Where shall I bring these books?
78. Say it slow like Michael does.
79. There was about twelve books.
80. Roger sets in back of me.
81. You wasn't to school.
82. I come to Brooklyn last fall.
83. Grandma is laying down.
84. Can I borry a book?
85. They learn us to sew.
86. Can I copy it off the board?
87. I've wrote my story.
88. I can read them books easy.
89. Then the boys left him go.
90. I seen more'n you did.
91. Jean can write better than him.
92. Mary run ahead of me.
93. It is funny that Father hasn't went yet.
94. That don't interest me.
95. Martha reads good.
96. Has the bell rang?
97. Are youse going?
98. Father would of known better.
99. Beth talked like she was ready to cry.
100. I have a knife what has a broken blade.
101. The lead in my new pencil has broke.
102. It was me that said it.
103. My saw runs fine.
104. Me and my father turned in the alarm.
105. Everyone must use their own pencils.
106. Who are you going to invite.
107. The book has learned me how to make toys.
108. We was to the circus.
109. There's enough books.
110. I done my examples before you come out.

111. I think we done pretty good.
112. I think it must of been them.
113. I have quite a few books.
114. You was right.
115. I like them ribbons.
116. Father will be there to meet you and I.
117. I like these kind of stories.
118. Everyone must stay in their places.
119. Each pupil may open their books to the new story.
120. You must do your work more careful.
121. Try to find the word as quick as you can.
122. Mr. Jackson divided the property between the boys and girls.
123. The letter was wrote by Mary.
124. Have we sang this song before?
125. The pencil has laid on the floor the entire period.

LANGUAGE GAMES

I

"IS" AND "ARE"

Even very little folks are able to grasp the fact that when they wish to tell or ask about just *one* person or just *one* thing, *is* is the word to use; and that when they wish to tell or to ask about *two or more* persons or *two or more* things, *are* is the word. It is a good plan, in case of an error, to call their attention to this fact by asking some question similar to the following: "Are you asking about *one boy* or about *more than one boy?*" Follow this with, "Should you use *is* or *are* when you are asking about more than one person?" Another helpful plan is to get the children willing to repeat over and over questions or statements similar to the following:

Is the boy whistling?	The boy is whistling.
Are the boys whistling?	The boys are whistling.

Help the children to understand how much better they will be able to play the game if they will practice for it in this way. Make them have such a good time during their language games that they will *want* to be able to play them well.

The following game will not only help the little folks to use *is* and *are* correctly, but it will also help them to banish "ain't" from their conversation. Let them understand from the start that people who use good English do not use "ain't." They must also understand that the words *is, are, isn't* and *aren't* are the game

words: if they fail to use these correctly, they are out of the game.

In starting the game tell the children to be ready to ask a question beginning with *is* or *isn't,* and another one beginning with *are* or *aren't.* Allow them to ask ridiculous questions if they enjoy them—and they usually do. Have the pupils sitting in one row pass to one side of the room and those in another row to the other side. These two rows should face each other. The first pupil in one row begins the game by asking a question of the first pupil in the other row. The latter pupil must answer the question put to him, and must also ask a question of the second pupil in the first row. The game continues in this way until each child in the two rows has had an opportunity to ask one question and to answer one. Whenever a pupil fails to use one of the game words correctly, he must pass to his seat. A pupil who is not ready with a question must also drop out of the game. When each child on the floor has had an opportunity to ask a question and to answer one, these children should take their seats and two other rows should take their places. After the children understand the game and can play it fast, the entire class may take part at the same time. The practice which this game affords is needed by practically every grade. Your little folks will probably make the game go somewhat as follows:

First Pupil. Are the pencils in your pencil box mine, Ben?

Ben (the first pupil in the second row). No, Mildred, those pencils aren't yours. [If Ben says *ain't* tell him plainly that there is no such word as *ain't.*] Is Constance your sister, Mary?

Mary. No, Ben, Constance is not my sister. Is the book you are reading very interesting, Mildred?

Mildred. No, Mary, my book isn't very interesting. Is to-morrow your birthday, Henry?

Henry. No, Mildred, to-morrow isn't my birthday. Are those bananas in your desk mine, Billy?

Billy. No, Henry, those bananas aren't yours.

If your pupils are in the habit of using "ain't," you will be able to banish this language demon much more quickly provided you can persuade your children to repeat, when they are by themselves, one or two correct sentences such as they have been using in the game. Emphasize the fact that the game will be so much more fun if they will drill a little for it so that they can make it go fast. If some little fellow has given a sentence that has made all smile, choose *that* sentence for the drill. If it is in the form of a question, suggest both question and answer. Get the class repeating their sentences as they are about to leave for home and ask them to promise to keep on saying them over and over as many times as they can in going the first block. You can in this way, if you are tactful, get the children to do the necessary drilling without their feeling that it is irksome. This suggestion applies to every one of the games. The following questions and answers may help to make this suggestion clear:

1. Are those bananas mine?	1. Those bananas aren't yours.
2. Is that banana mine?	2. That banana isn't yours.

When mistakes with these forms become rare, use *was* and *were* as your game words. Call attention to the fact that both *is* and *was*—the forms used with just one object—end with the same letter.

Plan similar games using as the game words *has* and *have, hasn't* and *haven't, do* and *does, don't* and *doesn't.*

II

"CAME"

The habit of using the form *come* in the past tense is quite general. It is a fact, therefore, that the little folks not only make this error themselves but they are obliged to hear others make it very frequently. If you succeed in helping them to use *came* whenever they wish to use the past tense of this verb, you must plan to have them repeat, over and over, loud enough for themselves to hear, some sentence that is interesting to them. You will frequently meet with success if you ask the children to think of sentences that they would all like to repeat. If you try this plan, allow each child to choose the sentence he prefers. You must carry out some plan that will allow the children to use and hear the correct form so frequently that it sounds correct to them before you can hope that they will use it naturally when they should. Until they are in the habit of using the correct form without thinking, this game must be played, and interesting sentences containing the correct form must be repeated frequently. Make the little folks *enjoy* the drill if it is a possible thing. A sentence that makes the children laugh is the sentence they will enjoy repeating.

Allow one child to have a flower garden, or a store, or a farm, or a vegetable garden. This child should stand at the front of the room. If the leader has a flower garden, he must ask each child who comes to the garden, "What did you come to the garden for?" The

child answering must use the word *came* correctly in his reply, as, "I *came* to get some violets." If your pupils are very little folks, have those who can think of the names of flowers come to the garden first. When the child tells what he came for, the gardener pretends to hand him his flowers. The leader then turns to the next customer and repeats what the first pupil has said; as:

Leader. What did you come to the garden for, Bert?
Bert. I came for some daisies, Roger.
Leader (giving the daisies to Bert, and then turning to the next customer, he repeats what the first customer said before asking for this person's order). Bert came for daisies. What did you come for, Gladys?
Gladys. I came for a rose.
Leader. Gladys came for a rose, Billy. What did you come for?

Another Way

The little folks enjoy having you for the leader occasionally. When you try this plan, it is easier to make the game go fast. Tell each child to think of something he would really enjoy having, and be ready to use the word *came* in answer to the question, "What did you come here for?" Call for row after row until each child has had a chance to use the word *came.* In the meantime he will have heard the word many times.

Another Way

Carry on a conversation with different children, first telling them that they must answer whatever questions you ask in such a way as to use the game word, *came,* in every sentence. In this game you must be the leader and must conduct the game somewhat as follows:

Teacher. Mary, did you come late this morning or did you come early?

Mary. I came early this morning, Miss Brown.
Teacher. John, come to the front of the room. [John obeys.] What did you do, John, when I asked you to come to the front of the room?
John. I came to the front of the room.

III

"DID"

In all probability a number of your little folks have heard and used the form *done* in the past tense all their lives. It frequently helps even very young children to tell them that they should never use *done* without using *has, have,* or *had* before it. Emphasize the fact that it *is* correct to say: "I *have* done the dishes," or "Martha *has* done the dishes," or "Constance *had* done the dishes" but that if anyone should say one of these sentences without the *have, has,* or *had* before the word *done,* the sentence would not be correct. Tell them that *did* is the word to use when they do not need one of these little words before it.

Choose a "policeman" who must walk around the block (around the room close to the wall). While he is doing this, each child in the class should perform some action intended to illustrate a certain kind of work. One child plays he drives a nail, another sews, another irons, another drives a car or a horse, another knits, another sweeps, etc. When the policeman returns to the front of the room, he must conduct a dialogue similar to the following:

Policeman. Dick, what did you do while I was walking around the block?

Dick. I did this [Dick repeats the motion]. [If Dick should say *done* instead of *did,* he is out of the game.]

Policeman (trying to interpret the motion). Did you fish?

Dick. Yes, that's what I did.

If the policeman fails to guess correctly after trying twice, the child performing the unknown action becomes the policeman and announces the work he did. He then asks another pupil what he did while the first policeman was walking around his beat. Every question and every answer should contain the word *did.*

The past forms of all our most troublesome verbs fit nicely into a jingle. If you will allow your class to repeat some form on which drill is needed as a jingle just before you dismiss them, and will ask them to keep on saying this jingle a few times on their way home, in all probability the jingle will keep repeating itself in the children's minds and will do much toward crowding out the bad habit you are trying to help the little folks overcome.

Another "Did" Game

(This is also an "It Was I" game)

The leader sits in a high chair (if there is one available) or on a stool placed in a chair at the front of the room. He must be blindfolded. At a signal from the teacher a child drops some object upon the floor, or strikes the desk, or claps his hands. The leader must then ask: "Who did that?" To this the child performing the action must reply, "It was I." The leader then tries to identify this child by the sound of his voice. He may say, "Was it Genevieve?" If he is correct, Genevieve replies, "Yes, it was I; I did it." (Genevieve must make both statements.) If the leader is wrong, Genevieve replies, "No, it was not I, I did not do it." A leader is allowed two trials. He is also allowed to inquire once more, "Who did it?" The child performing the action must once more respond, "It was I."

This child, however, is allowed to go, without making a particle of noise, to any part of the room he wishes. He does this in order that the leader may not be able to identify him by his location.

When the leader fails to identify the one who made the noise, the unidentified person becomes leader, and the game begins again.

IV

"SAW"

Have a few toy animals as well as the usual articles on your desk. Allow several children to pass by it. Call on these pupils one at a time to tell one thing he saw as he passed by, thus:

Teacher. Harry, tell one thing you saw on my desk.
Harry. I saw a lamb, Miss Brown.
Teacher. Mildred, what one thing did you see on my desk?
Mildred. I saw a cow, Miss Brown.

The teacher continues calling on the pupils one at a time. If some child says *seen* when he should have said *saw,* he must drop out of the game. If some little fellow has been obliged to drop out of the game, he may get back if he will pay close attention and will jump to his feet the moment he hears another pupil use *seen* where he should have used *saw.*

Another Way

Choose a "father" or a "mother." Allow this child to select a certain number of boys and girls for his family. He allows his children to go to "Grandfather's," or to a circus, or to some farm, or to the zoo, or in fact, wherever he pleases. The leader tells his family just which part of the room is this chosen place. The children go there and return. Each one must tell one thing he saw.

Make the same rules hold good for dropping out of

a game and being reinstated that are mentioned in the first *saw* game.

Remember that whatever principal part you are working for fits nicely into a jingle. Repeating a rhythmical jingle is not drudgery for children.

V

"RAN"

This game is also a drill in the polite use of *I*.

Explain to the pupils that when a person wishes to tell something about himself and someone else, it is polite to mention himself last. Give each child an opportunity to show that he understands this by allowing him to tell of one thing that he and some other child has done. You will need to spend an entire game period, very likely, in getting ready to play this game intelligently.

Choose two children to come to the front of the room. Tell them to take hold of hands and run across the room.

Teacher. Mildred, tell us the last thing that you and Ben did. [If Mildred hesitates, ask her if she should speak of herself or of Ben first.]

Mildred. Ben and me ran across the room.

Teacher. Don't tell us about Ben this time, Mildred; tell us just what you yourself did.

Mildred. I ran across the room.

Teacher. That is just right, Mildred. You would never say, "Me ran across the room," would you?

Mildred. No, Miss Brown, I shouldn't say that.

Teacher. If you wouldn't start your sentence with *me* when you are talking about yourself alone, you shouldn't say *me* when you are talking about yourself and Ben. How should you have said your sentence, Mildred?

Mildred. Ben and I ran across the room.

Teacher. Did Mildred say her sentence right this time, class?

Class. Yes, Miss Brown.

Teacher. Ben, tell us what you did.

Ben. Mildred and I ran across the room.

Teacher. That is just right, Ben. Let us all say this sentence together to help us remember that we should say *I* and not *me* in such sentences. If everyone who wishes to be able to play the game nicely will remember to say this sentence over and over when he is where he can say it out loud without disturbing anyone, he will be likely to remember to say *I* and not *me* in such sentences.

The teacher chooses two others to take Ben's and Mildred's places.

When your class are all able to play the game easily in this way, choose three or four pupils to run across the room. See to it that they do not use unnecessary "and's."

VI

"DOESN'T"

Arrange the children in rows facing each other on opposite sides of the room. Ask each child to think of a sentence telling something he feels *sure* his own father or mother doesn't do. After this he must think of a question in which he asks the child opposite whether his father or mother doesn't do this same thing. He must start his sentence with *doesn't*. The first pupil asks his question of the pupil opposite him in the other row:

Mary. Doesn't your mother like to play marbles, Natalie?
Natalie. No, Mary, my mother doesn't like to play marbles. Doesn't your father like to roll a hoop, Bert?
Bert. No, Natalie, my father doesn't like to roll a hoop.

The children usually enjoy this game.

VII

"CAME" AND THE POLITE USE OF "I"

After the children have played the "Came" game on page 158 and some "It Was I" game, the following game will help to give the little folks the practice they need:

Ask the children to play that their seats are their homes and your desk is their school. They must also play that a certain chair is the post office and a certain aisle is a river. In going to school the children may go either by the post office or by the river, just as they please. Call *one* pupil, at first, to come to school alone and then inquire which way he came; thus:

Teacher. Marian, which way did you come to school?

Marian. I came by the river, Miss Jones. [After you have called a number of different pupils, one at a time, call two to come together.]

Teacher. Maurice, did you and Ethel come by the river?

Maurice. Ethel and I came by the post office, Miss Jones. [If any child uses the wrong pronoun form or mentions himself first, use the suggestions in the game on page 178 to help correct this.]

VIII

"SAW" AND "HAVE SEEN"

Emphasize the fact occasionally that the past form of the verb should not be used after *have, has,* or *had,* and that the past participle should not be used without these words. Of course, these technical terms should not be mentioned to the children. In getting ready to play this game, for instance, tell them that they must *never* use one of these little words before *saw,* and that they must never use *seen* without using one of these same little words.

Allow some child to give one of the little toy animals to another of the children. You are not to know which child has it. If you haven't the toys, the name of the animal written on a little slip of paper will answer, but the little folks enjoy the toys better. You must question different pupils until you are able to find your lost animal. In answering your inquiries the pupils must use the game words correctly.

Teacher. When I came home I noticed that one of the windows was open and I think my kitty must have run away. Have you seen my kitty, Archie?

Archie. I have seen your kitty, Miss Brown, but I could not catch her.

Teacher. Where was she, Archie, when you last saw her?

Archie. When I last saw her, she was near Helen's house.

Teacher. Ask Helen if she has seen her, Archie.

Archie. Helen, have you seen Miss Brown's kitty?

Helen. Yes, Archie, I have seen her; I am holding her now. [When the kitty is found, another animal is allowed to escape, and the conversation begins again.]

IX

"DID" AND "HAVE DONE"

Arrange the pupils in two rows facing each other. The first child in the first row tells the child opposite her one thing she *did* this morning or one thing she *has done.* Try to impress upon the children's minds that the words *has, have,* and *had* must never be used before *did,* and that the word *done* must never be used without one of these words. Many children are able to grasp this fact in regard to the most troublesome of our every-day verbs. This knowledge together with the drill you are able to induce your pupils to undertake will help them to enjoy the conversations the games provide. If you succeed in making them have a good time while they are using the correct forms, the good you hope to accomplish will become a reality. Write the different forms of *have* upon the board until the pupils become familiar with them. Repeat whenever occasion demands some statement similar to the following: "You must never say *have* before *did,*" or "You must never use *done* without one of the little words." After the pupils grasp this thought, the rest of the battle is but giving opportunity to use the correct forms again and again. No bad language habit is ever overcome until the person having it has used and heard the correct form so many times that it *sounds* correct to him—so many times that he uses the correct form unconsciously.

The conversation in this game should be somewhat like the following:

First Child in First Row. I did the dusting in the living room this morning.
Child Opposite. I did an errand for Mother.
Second Child in First Row. I done two errands for my Mother.

It is a good plan to decide upon some easy method other than raising hands to indicate when a child thinks an error has been made. When the children are standing, a simple way is to tell anyone who thinks an error has been made to take one step forward. Some plan like this keeps the children thinking—keeps them paying close attention.

[Ben steps forward.]
Teacher. Did you notice an error, Ben? Tell Billy about it.
Ben. Billy, you should have said *did* instead of *done;* you should never use *done* without one of the little words before it.
Billy. Thank you, Ben. I know that I should have said, "I did two errands for Mother." [Billy takes his seat.]
Teacher. Billy, you could make a nice little jingle out of your sentence and could say it over and over so many times that it would get you into the habit of always saying such sentences right. You could say:

I did, I did, I did, I did,
I did two errands for Mother.
I did, I did, I did, I did,
I did two errands for Mother.

Billy. I will say it ever so many times, Miss Brown.

If you will remind Billy (and the entire class when necessary) just as they are about to start for home that this will be a good time to repeat the jingle, and if you will allow them to repeat it in concert once or twice before they start, you will help to strengthen the good habit you are working for.

X

"ATE" AND "HAVE EATEN"

Impress upon the children that *ate* is the form they must use without one of the little words, and that the form *eaten* must *never* be used without one of the words. Call their attention also to the fact that there is no such word as *et*. Get them to notice that the form they use without one of the little words must be pronounced the same as they pronounce "eight."

Give each child a cracker and allow him to eat it. When all the crackers have disappeared, carry on a conversation with them similar to the following:

Teacher. Alice, bring me your cracker.
Alice. I ate my cracker, Miss Brown.
Teacher. What have you done with your cracker, Jean?
[If Jean does not use *have* in her answer, the teacher tells her that when *have, has,* or *had* is used in the question, the same word must be used in the answer.]
Jean. I have eaten mine, Miss Brown.
Teacher. Bert, ask Helen whether she has eaten hers or not.

The children always enjoy this little party. They smile very knowingly when the teacher asks one of them to bring her the cracker she has allowed him to eat.

XI

"HAVE" AND "HAVE GOT"

In order that the children may be able to use these forms where they belong and may refrain from using them where they do not belong, it is necessary that they shall understand the difference in the meanings of *have* and *have got.* They must understand that "I *have* a pencil" and "I *have got* a pencil" do not mean the same; that "I *have* a pencil" means "I possess or own a pencil," whereas "I *have got* a pencil" means "I myself have done something in order to obtain a pencil." Get the children to imagine that they wish to play a game in which every one of them must use a pencil; that when they first think of the game there is just *one* child among them with a pencil in his pocket; that each one of the others must either find a person from whom he may borrow a pencil, or he must run to the store and buy a pencil. Help them to see that it would be proper for each of the children who had to borrow or buy a pencil to say, at this time, "I *have got* a pencil," because each one himself did something in order to obtain his pencil, but it would not be the truth for the pupil who already had one in his pocket to make the same statement. This child already *has* one—it wasn't necessary for him to *do* anything in order to *get* one. It is the truth for this child to say, "I *have* a pencil," but not, "I *have got* a pencil."

If you are able to make the children understand this, and if you make it necessary for them to use very fre-

quently such sentences as, "I have a pencil," when they wish to say they *possess* a pencil, you will help them to eliminate "got" from the sentences in which the meaning does not require it. Keep in mind that it is not necessary to drill upon the sentences in which it *is* proper to use *got*—no one ever omits this word where it is needed; the mistake is that it is used over and over in sentences in which there is no thought whatever of going after and procuring anything.

Let the children stand in two rows facing each other. Each child must be prepared to ask a question in which *have*, not *have got*, is used. He must also be ready to answer one question. If any child uses *have got* incorrectly, he must take his seat. The game should go somewhat as follows:

Sumner. Have you a violin, Sidney?
Sidney. Yes, Sumner, I have a violin.
Sidney. Marian, have you your lunch with you?
Marian. No, Sidney, I haven't my lunch with me.

If any child uses *hain't*, tell him plainly that there is no such word in good English; that he must never allow himself to say this.

Another Way

Be the leader yourself and ask such questions as:

Teacher. Wallace, have you my pencil?
Wallace. No, Miss Brown, I haven't your pencil.
Teacher. Have you a pencil-box, Sara?
Sara. Yes, Miss Brown, I have a pencil-box.

Plan to carry on such a conversation as this every day for at least one minute until your ears are no longer offended with "got" used when the meaning does not call for it. The faster you can make the conversation go, the better the children will like it.

XII

"BROUGHT"

The following game may be used to teach the children the proper use of the word *brought:*

Teacher. Clifford, we are going to play that this is your birthday, and that you are to have a party. Come to the front of the room and invite six girls and five boys to your party. Each guest will play that he brings you a present. You must pretend to take the present as the guest says, "I have brought you a rose, Clifford," or "I have brought you some candy, Clifford." You must thank your guest for the present.

XIII

USE OF "WERE" IN WISHES AND SUPPOSITIONS

This game is designed to give the pupils practice in the use of *were* in wishes and suppositions:

Teacher. Each one may make a wish about himself. In the second sentence you may tell what you would do if your wish should come true.

Dorothy. I wish I were an eagle. If I were an eagle, I would fly.

Douglas. I wish I were a man. If I were a man, I would ride a horse.

Ben. I wish I were an automobile. If I were an auto, I would take all the children out to see the country.

Esther. I wish I were a woman. If I were a woman, I would be a teacher.

Oscar. I wish I were a cherry tree. If I were a cherry tree, I would give some cherries to every child and to every bird.

XIV

TROUBLESOME VERBS AND THE USE OF "I"

The children will receive practice with troublesome verbs and the polite use of *I* in this game:

Teacher. Mary, you may come to the front of the room and choose another pupil to play with you. After you do this, you may tell us what you did.

Mary. I choose Raymond. I came to the front of the room and chose Raymond to play with me.

Teacher. Take hold of hands and run across the room. Tell us what you did, Raymond.

Raymond. Mary and I took hold of hands and run across the room. I should have said *ran,* Miss Brown.

Teacher. Raymond corrected his own error before any of the rest of us had a chance to do so, didn't you, Raymond? Have you said the "I ran" jingle over and over lately?

Raymond. Yes, Miss Brown. I made a funny jingle out of it last night.

Teacher. Tell it to us, Raymond.

Raymond. I ran, I ran, I ran, I ran,
I ran, I ran away.
I ran, I ran, I ran, I ran,
I'll not come back to-day.

Teacher. Don't you think that is a pretty good jingle, children? [Everyone likes it.] Your bad habit of saying "I run" when you should say "I ran" will not bother you much longer, Raymond, if you keep on saying that jingle. Has anyone else made up any jingles?

Gladys. Came is the word that I forget to use. I made up a jingle with this word in it.

Teacher. I'm glad you did, Gladys. Tell us your jingle.

Gladys. I came to school early, I came to school early,
I came to school early to-day.
I came to school early, I came to school early,
I came to school early to play.

Teacher. Isn't that a good jingle! Did you say it over and over, Gladys, after you made it?

Gladys. Yes, Miss Brown, I said it over and over ever so many times, and after that I kept thinking of it for a long, long while.

Teacher. I believe that jingle is going to help you to break your bad habit of saying *come* where you should say *came.* [Mary and Raymond are permitted to take their seats.]

Teacher. Mary and Hilda may go to the board and write their names. Tell us what you did, Mary.

Mary. Hilda and I went to the board and wrote our names.

Teacher. Hilda, what did you do?

Hilda. Mary and I went to the board and wrote our names.

Teacher. Bert and Sue may each take a piece of candy and eat it. [They pretend to do this.] What did you do, Bert?

Bert. Sue and I each took a piece of candy and ate it.

Sue. Bert and I each took a piece of candy and ate it.

Teacher. Billy and Dorna may run down the first aisle and then come to the front of the room. Each may tell what he did.

Dorna. Billy and I ran down the first aisle and then came to the front of the room.

Billy. Dorna and I ran down the first aisle and then came to the front of the room.

You must plan directions that will make the pupils you select use the forms those particular pupils need. It is best to keep a record showing the errors different pupils are in the habit of making. If Billy uses *saw* correctly but frequently uses *come* instead of *came,* it would be needless to ask him to give a sentence containing *saw.* The sentence you ask Billy to make should help Billy; it should not be one that Billy doesn't need.

If you will have before you a list of the names of your pupils and will write after each name one word to remind you of some error this pupil has made, you will be able to *know* whether this little fellow needs to give a sentence with *saw* or with *came* or whether, possibly, he needs practice in using both. No teacher should trust her memory in such a case; the results are too vital to warrant it.

XV

TOO MANY "AND'S"

This game also furnishes further drill in the correct use of troublesome verbs and in the polite use of *I*.

Teacher. Molly, Kenneth, Bert, and Helen may take hold of hands and run across the room. Molly, tell us what you did.

Molly. Kenneth, and Bert, and Helen and I took hold of hands and ran across the room.

Teacher. That would have been a good sentence, Molly, if you hadn't used more *and's* than you needed. Tell us once more, Molly, and omit as many *and's* as you can. Begin your sentence "Kenneth, Bert"—you don't need *and's* between any of the names except the last one's name and the *I*. Try it, Molly. You can tell it all right this time.

Molly. Kenneth, Bert, Helen, and I took hold of hands and ran across the room.

Teacher. Isn't that better, children? Let us clap our hands to show Molly how much we like her sentence since she left out the unnecessary *and's*.

Each one of the quartet is asked to tell what he did. Nothing further should be added to this game until each child is able to take part in the action and then give a correct sentence. You might suggest that the little folks *go* to the circus and tell what they *saw* there, or you might suggest that they *come* to the front board and *write* their names or *draw* something. Plan to use the verbs the children need. When the pupils seem to have no further trouble with unnecessary *and's*, let your directions suggest three actions for the children to perform. Watch to see that they do not use unnecessary *and's* between the verbs.

XVI

"BRING" AND "TAKE"

This offers drill on the proper use of *bring* and *take*.

Teacher. Children, the words *bring* and *take* seem very much alike, don't you think so? Because they *are* so much alike, we sometimes use *bring* where we really should use *take*. Let us try to understand the exact meaning of each of these words so that we shall not use *bring* when we should use *take*. Whenever we tell someone that we are going to *bring* some object, this object must always be at some distance from us. For instance, play that you are at home and you happen to think of a certain pencil that you have at school. Play that you say to your mother, "I am going to bring (or take) my blue pencil home with me to-night." Which word should you use? Roger, you may tell us.

Roger. I think I should say, "I am going to bring my pencil home."

Teacher. How many agree with Roger? [Everyone agrees.] If I wish to look at Edna's reader, should I say, "Take me your reader, Edna," or should I say, "Bring me your reader, Edna." Which do you think is correct, Frances?

Frances. I think you should say, "Bring me your reader, Edna."

Teacher. Play that you are here at school when the thought comes to you that you should like to have your blue pencil at home this evening. Should you say, "I am going to bring (or take) my pencil home"? Billy, tell us.

Billy. I should say, "I am going to bring my pencil home to-night." [Some agree with Billy and some disagree.]

Teacher. Billy, you have used *bring* when you were talking about an object that is close by you. When *bring* is the word to use, the object you are planning to carry

to another place is not near you—you must go to some other place in order to get the object.

Billy. But, Miss Brown, you said Roger's sentence was right and he said, "I am going to bring my pencil home."

Teacher. Where did we play Roger was when he said his sentence, Billy?

Billy. Oh, I see, Miss Brown. It was right for Roger to say *bring* because when he said his sentence the pencil wasn't near him—he had to come to school to get his pencil. The pencil in my sentence is right near me, so I should have said, "I am going to take my pencil home to-night."

Teacher. Does Billy understand these words now, class? [Everyone thinks he does.] All the pupils who are sitting in the first three rows may come to the front of the room. [You should have a basket, some books, and any other objects which the children can carry about easily. One half the children should stand near the objects; the other half should stand across the room. You yourself would better be the first leader until you see that some child seems capable of directing the game.]

Leader (to the volunteers). Each must be ready to give a sentence containing each one of these words. The pupil called on for his sentences may talk to any one of the pupils standing. If any pupil in his seat notices that one of these game words has been used incorrectly, he must jump to his feet. The one who stands first when an error is made makes the first criticism. If the teacher decides that the pupil making the criticism is correct, this pupil takes the place of the one who made the incorrect sentence. Frances, you may use the word *take.* You may talk to any one of the pupils standing.

Frances (speaking to Bert who stands near the objects). Bert, will you take the basket to Marian?

Teacher. Tell Marian what to do with the basket now. Use a game word, Kenneth.

Kenneth. Marian, take the basket to the closet and bring back the new readers.

Teacher. You used both the words in one sentence, didn't you, Kenneth? Leonard, use one or both the game words in telling Kenneth what to do with the basket of readers.

Leonard. Kenneth, take the readers into the closet and bring back the empty basket.

Teacher. Frances, you may be the leader in my place. [Teacher steps to the back of the room.]

Frances. Bert, will you take the basket to Miss Brown?

Teacher. Would your sentence have been correct if you had said *bring* instead of *take?*

Frances. No, Miss Brown.

Teacher. If I should stand close beside you, would *bring* be correct? [Teacher comes and stands near Frances.]

Frances. Yes, Miss Brown. Now that you are right here beside me, it would be correct to say, "Bring the basket to Miss Brown."

Teacher. You are right, Frances. Choose another pupil to use one or both of our game words.

Frances. Sumner, will you use both of our game words?

Sumner. Mildred, take the box to Harvey, and bring me the apple.

Frances. Frank, you may use both words.

Frank. Last night Father said to me, "Frank, take that chunk of wood into the living room for the fireplace," and when I was going through the kitchen Mother said, "Bring some small sticks for the kitchen fire."

Whenever one of the pupils fails to use the game word correctly, he must pass to his seat. Any pupil in the audience who is able to notice and correct a mistake may take the place of a pupil who drops out of the game. When you feel reasonably sure that the children have grasped the difference in the meanings of these words, call for the forms *took* and *brought.* After the children have become familiar with the difference in the meanings, arrange the entire class in two lines and allow a pupil in one row to use one or both the game words in giving directions to be carried out by a pupil in the other row. After this pupil has followed the directions, he should tell what he has done.

XVII

"TWO," "TOO," AND "TO"

Make the difference in the meanings of these words just as plain as possible before asking the children to play the game. All the little folks readily grasp the idea that *two* means the same as "2." If you will help them to see that *too* frequently means the same as the word "also" and will lead them to give a number of easy sentences in which it has this meaning; and if you will help them also to see that, when this word is used to express *too much* or *too little* of anything, it must also be spelled *too,* and will see that they are able to use the word when it has this meaning, you will make it possible for them to grasp the meanings of *too.* One of the best ways for making the little folks realize when the word should be spelled *to* is to call attention to the fact that, judging by the way everyone pronounces *to,* it is not nearly so important a word as either of the others. Lead them to see that the words *two* and *too* are pronounced very plainly in all sentences in which they occur. Illustrate this fact with many sentences. After they have noticed this, call their attention to the way they naturally say such a sentence as, "I am going to school." Help them to compare the way *to* is pronounced in this sentence with the way *too* is pronounced in, "I am going, too." Tell the children that the word must always be spelled *to* when it has any other meanings than the ones we have already mentioned. With some patient work on your part your little folks will

be able to grasp these meanings so that they will be able to spell these words correctly in their written work long before they are able to understand anything about parts of speech. Create all the enthusiasm possible in playing the game. In this way you will furnish the little folks the necessary incentive for putting forth extra effort.

To play this game you will need a large number of cards containing each of these game words. The words may be written on the leaves of very small tablets if you do not have printed cards. Each child should have three or four cards of each word. There should also be extra cards the pupils can get as soon as they have used the ones given them. Number the children and have each child place his number on each card he uses so that it will be possible, when the game is over, to determine which child has used the largest number of these words correctly.

The next step in getting ready for this game is to have as many children as you have room for pass to the board and write sentences in which the game words fit. The game words, however, must be omitted and a line placed instead. Each child may write a group of two, three, or four very short sentences, each sentence containing one or more blanks where the game words belong. While the sentences are being written and until the teacher gives a signal, the pupils in their seats should read the sentences and should decide which of the game words belongs in each sentence. A pupil studying the first group, for instance, should lay a word-card containing the word he thinks fits in the first sentence upon his desk. On top of this he should place the word he thinks fits in the second sentence, and on top of this the word he thinks belongs in the third sentence, and

so on. If he has time to study more than one group (as he should very soon), he must lay the card he thinks belongs in the first sentence of the second group on top of the cards he has already placed on his desk, but he must lay it at right angles to these cards in order to keep the groups separate. If he needs more word-cards than have been given him, he should be able to obtain them easily.

At a signal from the teacher every child who did not write a group of sentences should pass to the board and place in the chalk tray underneath each group the words he has decided fit in these sentences. As soon as he learns how to arrange his cards, he should be able to do this very quickly. He should first lay down, with the word side hidden, the card he thinks fits in the first sentence. At the right of this he should place the card he has chosen for the second sentence and so on. Every word-card should be placed with the word side hidden. If Ben has already placed his word-cards underneath the first group, and Ruth has also decided on the words which belong in this group, she should place her word-cards over those placed by Ben. The pupil's number on the back of each card will show to whom the card belongs. The purpose of the game is to see which pupil can place the greatest number of cards correctly.

After each pupil has placed in the chalk tray all the words he has decided belong in the different sentences, he should pass to his seat. The pupils who wrote the sentences should again pass to the board and should fill in the game words as they think they should be spelled. After the words are all filled in, each pupil at the board should take up the word-cards in the first pile under his sentences and should determine whether each one of these words is the same as the word he himself has

written in the blank in his first sentence. If he finds one or more words that do not agree with the word he has written in his sentence, he holds these word-cards in his right hand and the ones that do agree in his left. The teacher, with the help of the children, will decide which word belongs in this sentence, and she will take all the cards that do not agree with this word. The numbers on each card will let her know which pupils need further help.

The same method is followed in deciding on the words which belong in the rest of the sentences. If any errors have been made by the children writing the sentences, they should be allowed to correct them.

After the teacher has taken all the word-cards that have been placed incorrectly, the remainder are sorted according to the numbers on the cards in order to determine which pupil placed the largest number of cards correctly. This pupil wins the game. When the game is repeated, let a different set of pupils write the sentences.

Practically the same game may be followed in studying any group of homonyms after the children understand their meanings.

XVIII

WORDS FREQUENTLY CONFUSED

For this game you need a set of flash cards printed large enough to be plainly visible from all parts of the room. The teacher chooses a leader who calls upon someone to supply the missing game word in a certain sentence on the board. The child called upon advances to the front of the room and chooses from among the flash cards the one he thinks fits the place. He turns and shows it to the rest of the class. If anyone disagrees, he should stand immediately. The leader asks this child how he thinks the word should be spelled. The pupil passes to the front and displays the word spelled as he thinks it should be. The leader then gives his opinion. In case the leader is in error, the teacher makes the decision, and the leader loses his position to the pupil in the right.

To vary the game, the leader may display a game word and may call for a sentence in which this word is used. After the sentence is given, the leader must always agree or disagree with the pupil giving the sentence. Whenever a pupil in the class disagrees with the decision made by the leader, he stands. In this case the teacher decides. The pupil in the right becomes or remains the leader.

After you have made clear to your little folks the meanings of any of the following homonyms or the other words pronounced very nearly alike, you will find it to advantage to allow them to play one of the preceding

games. The game to help in the use of *too, two,* and *to* is a special favorite with all classes. If the children are allowed to play it until they are perfectly familiar with the game, they will be very likely to coax for "just one more game."

buy	by	here	hear
through	threw	than	then
rode	road	new	knew
there	their	know	no
for	four	blue	blew

XIX

"IT IS I," "HE," OR "SHE"

Choose a pupil to sit in a high chair at the front of the room with his back toward his audience. He should be blindfolded. Everyone who must move about the room does so as quietly as possible so that the pupil in the chair is not able to identify by their location any of the persons who speak to him. The pupils who are chosen to knock at "It's" door may go to the front of the room in some roundabout way in order to fool him.

The teacher hands the pointer to some pupil. He goes to the front of the room and taps on the floor just behind the chair. The child sitting in the chair inquires, "Who is knocking at my door?" The pupil knocking may disguise his voice when he replies, "It is I." The pupil in the chair then asks, "Is it Harvey?" To this the entire class replies either, "Yes, it is Harvey," or "No, it is not Harvey."

When no one seems to have much difficulty in using the form "I" in his reply, it is time to change the reply the class makes from "Yes, it is Harvey," to, "Yes, it is he," or if the visitor is a girl, to "No, it is not she."

If the blindfolded pupil names correctly the person knocking, these pupils must change places.

XX

"MAY" AND "CAN"

Help your children to grasp the difference in the meanings of *may* and *can*. It is safe to state that over half of the people who speak English use *can* in sentences where the meaning calls for *may*. In order to overcome this habit, it is necessary first to have in mind a distinct understanding of the meanings of these very troublesome words. Perhaps the following may help you to make the distinctions clear to your pupils:

Teacher. The difference in the meanings of these words is this: If I say, "I can read in the third reader," I mean "I am *able* to read in the third reader." If I say, "I can lift that basket," I mean "I am strong enough to lift that basket." *Can* should always be used to mean "am able," "am strong enough," "am clever enough" to do some certain thing. *Can* is a strong, boastful word, whereas *may* is the word that should be used in asking permission to do a certain thing. If you wish your mother to allow you to go to the store with her, you should say, "Mother, may I go to the store with you?" If you make yourself remember that *can* means "am able," you will not use it when you are asking permission. Say the sentence again, using the words "am able" instead of *may*. Doesn't this make it clear to you that *may* is the word to use in asking permission? When you wish to tell how strong you are, *can* is the word you need, but when you wish to ask someone's permission to do some thing or to take some thing, *can* is *not* the word you need—*may* is your word.

Let us play that you wish your mother to allow you to carry your lunch in a certain basket. Let us play that you are getting ready to go to a picnic. Should you say, "Can I take that basket?" or "May I take that basket?" You must

make yourself remember that it is *not* correct to use *can* in asking permission. "Can I take that basket?" means "Am I able to take that basket?" You can easily see that it would be foolish for you to ask another person whether or not you are able to lift that basket.

"Can I take your ball?" is a foolish question. The person who says this does not really mean, "Am I able to take your ball?" This, however, is exactly what his question asks. Whenever you wish to ask permission, *may* is the word to use, not *can.*

If you find that you are in the habit of using *can* in sentences where you do not intend the meaning to be "am able," or "is able," or "are able," you must try to make yourself think of the real meaning of *can.* This will help you to understand how necessary it is for you to use the word you really do mean. Besides this, you must practice saying many questions starting with "May I." Try to think of some funny jingles that you will like to say over and over. Here is one a little girl made up to help herself remember where she should use *may:*

May I? May I? May I? May I?
May I ride with you?
May I? May I? May I? May I?
Say "Yes," now, please do.

If you can't think of a jingle of your own, you may say this one. While you are saying either this jingle or one of your own, keep thinking that you are asking permission.

Appoint a leader and give him a number of cards. Each card has the word *may* or *can* printed on it in large letters—large enough to be seen from all parts of the room. Each child is told to be ready with two questions, one starting with *may* and one with *can.* The leader draws a card from the pack and shows it to the class. He waits, not over a second, and then calls the name of a pupil. This child asks a question starting with the word the leader displayed.

If some child uses one of these game words incorrectly,

it is the duty of the leader, and of every other child in the class as well, to notice this immediately. As soon as a child in the audience notices an error, he should jump to his feet. If the leader does not notice the error before, or as soon as, some other child in the room, he loses his place to this other child. The game should go along briskly.

Another Game

Arrange the pupils in two lines facing each other and allow them to ask and answer questions. Each child must use one of the game words in every sentence he makes.

XXI

"SHALL YOU?" AND "WILL YOU?"

A comparatively easy way to begin the task of teaching children the correct uses of these auxiliaries is in questions starting with the words, *shall you* and *will you*. Try to make them understand that they should use *will you* whenever they are trying to induce a certain person to perform some act or to promise something. Help them to see that if you say to one of them, "Will you go to the store?" you are trying to get this child to *promise* that he will go to the store, whereas if you say, "Shall you go to the store?" you are merely inquiring whether this child intends to go to the store or not—you are *not* trying to induce him to go to the store. Help him to see that, if a child says "Yes" to the first question, he has made a promise—he *must* go to the store in order to keep his promise; while, if a child says "Yes" to the second question, he is merely saying that he is intending to go to the store—he has not been *asked* to make a promise that he *will* go to the store.

Arrange your class in two lines facing each other. Ask each pupil to be ready with a question that must be started with *will*. Tell them that not only must they ask questions that show that they are trying to get the person to whom they are talking to *promise* something, but they must also show this by the way they ask the question. It is a good plan to interrupt the questioner occasionally with, "Are you trying to make him *promise*,

etc.?'' The person who answers the question must then ask a similar question of the next pupil in the opposite row. Perhaps the following dialogue will help to make this clear:

Bobbie. Will you let me use your sled, Martin?
Martin. Yes, Bobbie, I will let you use my sled. Will you please take that stick out of the track, Sam?
Sam. Yes, Martin, I will take it out. Will you let me ride your pony, Ivor?
Ivor. Yes, Sam, I will let you ride my pony around the block.

If one of the pupils fails to use such a question as would require a promise if the answer were ''Yes,'' he must take his seat. If a pupil who has lost his place in the game notices quickly when another makes a mistake, he may be allowed to take his place again. In this way you hold the attention of the very children who are most in need of this work. You must always plan to get children back into any game you are playing just as soon as you possibly can. Your failures will become discouraged if there is no chance for them to participate further in the game. You must never lose the attention of the children who haven't as yet caught on.

When you think the proper time has arrived, tell each child to be ready to ask the pupil standing opposite a question that should be started with *shall*—a question that merely asks what the other pupil intends to do, as:

Hilda. Shall you take your reader home to-night, Marian?
Marian. No, Hilda, I shall not take my reader home. Shall you stop at the library this evening, Donald?
Donald. Yes, Marian, I shall stop at the library; my book is due. Shall you have to water your garden to-day, Roger?

Help the children to notice that the same auxiliary (of course you should not use this term in talking to

the children) occurs in the answer that should be used in the question. Help them also to see that, unless they are asking a person to promise something, they should not start a question with *Will you.* Make them see that, since the same one of these words is always used in both question and answer, every question starting with *Will you* must have an answer starting with, "Yes, I will. . .", or "No, I will not. . . ."

XXII

"SHALL" AND "WILL"

When your pupils understand the use of *shall* and *will* in questions and their answers, it will not be difficult to make them see that, when they make a promise, they must say, "I will do so and so"; and when they speak of something which they have reason to think they will do at some future time, they must say, "I shall ask Father to buy me that book," or "I shall be at home this afternoon, for there isn't any school," or "We shall start early in order to get a good seat." Try to make them see clearly that the ones who said these sentences were not making promises; that they were merely telling of events they thought would happen; and that, in such sentences—sentences starting with "I" or "we"—*shall* is the word to use. It is incorrect to say "I will," or "We will" unless the speaker is making a promise or unless the speaker wishes to express his determination to do a certain thing. Very few, if any, errors are made in sentences expressing promises, but many persons make the mistake of using *will* with *I* and *we* when no promise is being made. Not one of the three sentences given in this paragraph to illustrate the use of *shall* expresses a promise, but many persons use *will* instead of *shall* in just such sentences. Help the pupils to see that, unless they are actually promising a certain person that they will do some certain thing, they should always use *shall* when they are talking about themselves—when they have occasion to use *I* or *we*.

Choose the first leader from among the number who seem to understand the use of these words best. Occasionally ask the children to think of sentences in which they should use *will* with *I* or *we,* but for the most part you should spend the time in using *shall.* Even after you have made every child *understand* where he should use *will* and where *shall* with *I* and *we,* the battle is only just begun; the victory will come through *practice* in saying the correct form. Unless the children have sufficient drill in using the forms they know they should use (when they stop to think), they will not be able to form the good habits you wish them to have. They must use the correct form so many times that they use it naturally in their conversation without having to stop to think.

Before the leader takes charge of the game, you should ask each of the children to think of a good promise he is willing to make and to think of another interesting sentence in which he needs to use *shall* with the words *I* or *we.* Do not accept such sentences as "I shall go." There's not enough told in such a sentence to make it interesting to anyone. Give the pupil making such a sentence one chance to add enough to it so that it will be interesting. Make use of one of your talkative little folks after you have had occasion to refuse an uninteresting sentence. Make the children notice how much more they enjoy hearing sentences that really tell something than they do such sentences as "I shall write."

The leader first calls for a sentence containing one of the game words and gives his opinion as to whether the game word is used correctly or not. If anyone disagrees with this decision, he must jump to his feet. If the leader is in the wrong, the one who first noticed

the error and made the meaning clear becomes leader, and the play begins anew. This is a game that practically every American child needs. Do not let the game drag. Play it fast. Play it until errors are very rare.

XXIII

"I AM NOT"

Impress upon the children that there is no such word as *ain't.* Help them to use *I am not* so frequently that it will sound much better to them than *I ain't.* The game made up of questions and answers is suitable for this drill. Tell the children to ask questions that they feel quite sure must be answered in the negative.

Vary the game occasionally and ask the questions yourself. Make the game go fast. Jot a list of suitable questions down beforehand if you are not able to think of questions as fast as you wish.

XXIV

"HAVE YOU?" OR "HAVEN'T YOU?"

Choose a pupil to be "it" and allow him to stand out in the hall until he is called into the room. While he is in the hall, hide some object decided on before "it" left the room. Hide this object—a marble, or an eraser, or other small object that may be held out of sight in a very small hand—by giving it to one of the pupils. The children must agree not to look toward the person who holds the object and thus let "it" know who has the article. The game is for "it" to find out who has this object by asking questions beginning either with *Have you* or with *Haven't you.* The questioner must be very careful not to use the word *got* and not to use two negatives in asking the questions. The pupils questioned must be equally careful that one or both of these errors do not creep into their answers. They must respond, "No, Mildred, I haven't the marble," or "Yes, Mildred, I have the marble," as the case may be. When the questioner succeeds in learning which pupil has the marble, he changes places with this pupil and the game begins again. (Your children should already be familiar with the "Have" and "Have Got" game on pages 174*f.*)

XXV

"HAD OUGHT"

The following explanation will help even the youngest children to appreciate how very bad an error it is to use *had* before *ought.* Tell them that *ought* is just the same kind of word as *may,* or *can,* or *shall,* or *will.* Tell them that, if it were correct to use *had* before *ought,* it would also be correct to use *had* before *may* or any one of these words. Make them see that no one ever thinks of using *had* before one of these words. No one thinks of saying, "I had may go to the store," or "I had shall go to the store." Let them think these sentences over until they see how very ridiculous they sound. Then tell them that it is just as ridiculous to say, "I had ought to go to the store" as it is to say, "I had shall go to the store." You must caution them also against asking a question containing the word *had* or *hadn't* after a statement containing the word *ought* as, "I ought to go to the store, oughtn't I?", not *hadn't I?* Help the little ones to correct this illiterate habit.

Ask each child to think of a sentence beginning with *I ought* and to end it with the question, *Oughtn't I?* Appoint a leader to decide whether the sentences are correct or not. If the leader makes a wrong decision, the pupils noticing this should jump to their feet. The one who first noticed the error takes the leader's place.

Or, arrange the pupils in two rows, and allow the children opposite each other to ask and answer questions similar to the following:

Mary. I ought to speak a little louder, oughtn't I, Bert?
Bert. No, I don't think you ought to speak louder, Mary. Ben, you ought to erase what you wrote on the board, oughtn't you?

Allow the children to choose from all the sentences that have been given during the game one they would like to repeat over and over in order to guard against any tendency to make this error. Play the game until you seldom or never hear *had ought.*

XXVI

"TEACH" AND "LEARN"

Before the children are able to play this game, they should be led to grasp the difference in the meaning of these words. Help them to associate at least *two* persons with their idea of *teaching*—a teacher and a learner. The teacher who teaches shows another how to do a certain thing. Use sentences similar to the following to make your meaning clear:

Mother taught me to make a cake.

Ask them to play that this sentence is really true. Lead them to think the answers to the following questions:

Can you think why it would be incorrect to use *learned* in the place of *taught* in this sentence? Who did the *learning,* you or your mother? Did your mother know how to make this cake before she started to teach you how? If you should start this sentence with *Mother learned,* wouldn't it sound as if it were Mother who did the learning? What *did* Mother do, teach or learn? Did you ever learn anything all by yourself without having anyone to teach you? Would it be possible for anyone to teach without teaching some person or animal? No one could *learn* you. Someone could *teach* you, but when you *learn,* you yourself acquire knowledge or skill.

Follow the directions for the "Too," "Two," and "To" game. At first you would better use simply the two forms, *teach* and *learn.* In a very short time, how-

ever, you will be able to add the past forms as well as the verbal forms.

Ask the children to be ready to write a certain number of interesting sentences—sentences about actual times when they have done the teaching or when they themselves have learned something. Do not ask for more than three sentences from each. You should ask for the sentences the day before the game is to be played. When the game begins each child should have a slip of paper containing his three sentences. He should be held responsible for the correct spelling of every word he uses. Make the children feel that you will gladly help any one of them *beforehand,* and that you will allow them to copy their sentences from their papers; but you should insist that there shall be no misspelled words written on the board or on their papers.

XXVII

"SIT" AND "SET"

The children, before they are able to play this game, must learn that, when they are talking of persons resting in a sitting position, they must never use the words *set* or *setting;* that they must use either *sit, sits, sat,* or *sitting.* They must learn that *set, sets,* and *setting* are used in talking about taking some object—a lamp, for example—into one's hands and placing it so that it rests upon another object. Make them understand that *to sit* is "to rest," whereas *to set* is "to place one or more objects." Get them into the habit of thinking these meanings into the sentences they make with these words.

As soon as your little folks are perfectly familiar with the meanings of these different words, allow them to play the "card" game using these words. Children enjoy this game so well that they will make a great effort to understand any troublesome words in order to be allowed to play the game. For this reason you must insist that it isn't time to play the "card" game until each one understands every word he is expected to use.

XXVIII

"LIE" AND "LAY"

These two words and their different forms are very similar in meaning to the different forms of *sit* and *set*. *Lie* and *sit* both mean "to rest," but in different positions. The same fact is true of *set* and *lay:* both mean "to place," but the objects *laid* or *set* are placed in different positions. One fact, however, makes it more difficult to use these verbs than it is to use *sit* and *set*: the past form of *lie* is exactly the same as the present form of *lay*. For this reason it may take more time to get ready to play a "card" game with these words as the game words. If, however, your pupils understand where to use the different forms of *sit* and *set*, these forms will seem easier to them on this account.

XXIX

"RISE" AND "RAISE"

Rise and *raise* will present few difficulties to classes that are able to play games using all the different forms of *sit* and *set* and *lie* and *lay*. When the little folks are able to use all the different forms in conversation, they are ready to play the "card" game with these words. In fact, this game may be made to fit any of our troublesome verbs. The children never seem to tire of this game, willingly repeating certain sentences as drill in order to get ready to play it.

XXX

"THERE WAS" AND "THERE WERE"

Help the children to see that, in order to know which of these forms should start a certain sentence, they must think whether they are talking about one object or about more than one. If they have played the *was* and *were* game, it will require only close attention to make it possible for them to play a "card" game with *there was* and *there were.*

As a change, allow one child to read as many of the sentences supplying the missing words as he can without making a mistake. The child who is able to read the greatest number of sentences without making a mistake wins the game. When an error is made, the child who first jumps to his feet as a signal that he has noticed the mistake is allowed to read.

XXXI

"THESE," "THOSE," AND "THEM"

Try to help your children guard against using *them* as a pointing out word. If you study with your little folks to discover the exact meanings of these words in the following sentences, you will help them to see that *these* and *those* are words that seem to point to objects (allow the children to point to where, it seems to them, the objects are), whereas *them* does not point out at all. Tell them that some people make the mistake of using *them* in places where the meaning calls for a pointing-out word, and that, in such places, *these* or *those* are the words to use. Tell them that they must never follow *them* with the *name* of anything; that it is incorrect to talk about *them* horses or *them* hens or, in fact, *them* followed by the *name* of anything. Tell them it *is* correct to use *these* or *those,* either alone, or immediately before the name of something, as, *these* horses, and *those* hens. Remembering these facts, and remembering that *them* should never be used to point out, help them to see the difference in meaning between the sentences: "I found those," and "I found them." Help them to see that *those* in the first sentence seems to point at the objects. In the second sentence, however, the *them* simply refers to whatever things the speaker is talking about. It might be: "Billy lost the marbles, but I found them." The *them* in this sentence clearly means the marbles that Billy lost. Notice how it changes the meaning to use *those* instead of *them.*

1. I shall buy one of . . . . . knives.
2. . . . . apples are the ones I mean.
3. Ben left . . . . . tools outdoors, but I brought . . . . . in.
4. Tell Sidney to put . . . . . into the tool-chest.
5. Shall I bring . . . . . books or . . . . .?
6. . . . . books are mine.
7. Who took . . . . . out of the bookcase?
8. I see . . . . . children.
9. I see . . . . . too.
10. . . . . boys are in my class.
11. Do you know . . . . .?
12. I brought . . . . . letters.
13. The pupils in my class wrote . . . . .
14. Aren't . . . . . skates new?
15. How long have you had . . . . .?
16. Where did you get all . . . . . fishhooks?
17. Martin bought . . . . . at the store.
18. Where did you get . . . . . pictures?
19. What are you going to do with . . . . .?
20. Are . . . . . rabbits yours?
21. Where did you get . . . . .?

Such a group of sentences as these, or sentences composed by your children, will furnish material either for a card game or for a test to determine which child is able to supply the greatest number of words correctly. You will also be able to play a question and answer game similar to those already suggested. Each question and each answer should contain one of the game words, *these, those,* or *them.*

If you ever hear any of your children use *here* or *there* after the demonstratives, help them to understand that the demonstratives themselves do the pointing out, and that, for this reason, the words *here* and *there* in such sentences are entirely out of place.

XXXII

TROUBLESOME VERBS

By giving directions for two or more actions to be performed, and then asking the child who performed the actions to tell the class what he did, you will be able to determine which of the following verbs need your special attention:

Present	*Past*	*Forms to use after "have," "has," "had," "is," etc.*
1. begin	began	begun
2. bite	bit	bitten
3. blow	blew	blown
4. break	broke	broken
5. burst	burst	burst
6. buy	bought	bought
7. catch	caught	caught
8. choose	chose	chosen
9. come	came	come
10. do	did	done
11. draw	drew	drawn
12. drive	drove	driven
13. drown	drowned	drowned
14. eat	ate	eaten
15. fall	fell	fallen
16. fly	flew	flown
17. freeze	froze	frozen
18. give	gave	given
19. go	went	gone
20. grow	grew	grown
21. hear	heard	heard
22. hurt	hurt	hurt
23. know	knew	known

Present	*Past*	*Forms to use after "have," "has," "had," "is," etc.*
24. lay	laid	laid
25. learn	learned	learned
26. lend	lent	lent
27. lie	lay	lain
28. ride	rode	ridden
29. ring	rang	rung
30. rise	rose	risen
31. run	ran	run
32. see	saw	seen
33. set	set	set
34. shake	shook	shaken
35. shine	shone	shone
36. sing	sang	sung
37. sit	sat	sat
38. speak	spoke	spoken
39. swing	swung	swung
40. take	took	taken
41. teach	taught	taught
42. tear	tore	torn
43. throw	threw	thrown
44. write	wrote	written

Make systematic plans so that you may be sure you have given each one of your pupils a chance to use the principal parts of these troublesome verbs quite frequently. Give directions similar to the following in order to make it necessary for the children to use the forms you think they need:

Teacher. Billy, take one of my books, run down the aisle, and give it to Jane. [After Billy obeys.] Tell us what you did, Billy.

If Billy fails to give the correct verb form in any part of his reply, you might jot down the present of this verb after Billy's name to remind you that Billy needs more practice on this particular verb. After Billy has

told what he did, ask another child to tell what Billy *has done.* Tell your children that, if you use *have, has,* or *had* in giving them the direction, they should use it in their reply. The little folks will very soon catch the idea. If they forget to do this, emphasize the auxiliary when you are asking them what they *have* done.

Keep a chart containing a list of your troublesome verbs with their principal parts in some place where it is easy for both you and the children to consult it whenever you wish. Tell the little folks that, if they are not *sure* which form they should use when you ask what they *did,* they must look down the middle column until they come to the right word. Tell them that these forms are arranged in alphabetical order so that any one of the words may be found easily. Let the pupils show you that they know how to be *sure* which word they should use by running and pointing to this word. They will enjoy knowing that grown folks frequently are obliged to look for these very same forms. Tell them also that, if you ask what they *have* done, they will always be able to find in the last column the form that should be used. If the children are too young to make use of this, no harm whatever will be done by having the forms displayed; if, however, one child learns a lesson in self-helpfulness, you will have accomplished much good. After the pupils have become accustomed to this game, the children themselves will be able to give the commands and to decide, with the help of the chart, if necessary, whether the answer contains the correct form or not. If you will number the verbs on the chart, simply the number of a certain verb placed after a child's name will say to you, "Billy needs further help in using the forms of the verb *come.*"

If it seems difficult for you to think, on the spur of

the moment, such directions as you wish to give, write them down beforehand. The following may be of service to you. Allow the children to play that they have carried out any of the directions that do not coincide with schoolroom surroundings.

1. Tear the top leaf from the calendar and throw it into the wastebasket.
2. Run to the window and see the parade that is going by.
3. Blow the horn and then drive the car to the garage.
4. Eat your lunch and then freeze the ice cream.
5. Give this book to Ben. Then go to the closet and get one for me.
6. Choose a flower and draw the picture of it on the board.
7. Do the dishes and then shake those rugs.
8. Ring the bell and shake hands with Mary.
9. Throw the withered flowers away and set the vase on the shelf.
10. Speak to Mother and then come with us.
11. Swing in the playground until four, and then come home to feed your rabbits.

Before long the pupils themselves will be able to give, as well as to carry out, directions.

XXXIII

"AS I DID"—NOT "LIKE I DID"

This game aims to overcome the tendency to use *like* as a clause connector in the place of *as* or *as if*. Even before children understand the structure of a sentence, they may be made to understand that it is correct to use such sentences as:

Fred looks like his father.
Mary walks like her mother.

They can also see that it is *not* correct to say:

Fred looks like he wanted to cry.
Mary looks like she would faint.

Help them to see that, when *like* is the word to use, it must be followed by the name of some person or thing, as, "his father," or "her mother," and that, when it is followed by some *statement,* such as, "he wanted to cry," or "she would faint," *as* or *as if* should be used. Call their attention to the fact that "he wanted to cry" and "she would faint" are very much like little sentences—that it would be possible to say either one of these statements alone by itself as a little sentence. Add to this statement the caution that they must be careful never to follow *like* with words which seem at all like a sentence—that they must use the name of some object after *like.*

If you will allow them to play a card game similar to the one suggested on page 186, using on the cards the words *like, as,* and *as if,* you will help them to fix in

their minds the facts mentioned in the preceding paragraph. Use the following sentences in playing the first game. If you will keep a list of any sentences in which you hear *like* used where the meaning calls for *as* or *as if*, you will have the very sentences in this game that the children most need.

1. Do it . . . . . I do it.
2. Act . . . . . you were having a good time.
3. Louise talks . . . . . her father.
4. You should speak louder . . . . . Bert does.
5. Father walks . . . . . he were tired.
6. When we played the game, the rest did . . . . . I told them.
7. When Fred said that, he looked . . . . . Robert.
8. Mildred has a book . . . . . mine.
9. The thunder sounds . . . . . the roar of a cannon.
10. The music sounded . . . . . it came from the attic.
11. It feels . . . . . it were going to freeze.
12. This candy tastes . . . . . there were cocoanut in it.
13. Martin thinks . . . . . I do.
14. Malcolm tries to read . . . . . his father.
15. I wish I could talk . . . . . Roger does.
16. The pony acts . . . . . he were tired.

Another Way

A leader is chosen and the game is played after this manner:

James, the leader, turns a hand-spring or walks backward across the front of the room or goes through any motion he chooses. He then calls a pupil by name and requests him to repeat his act by saying, "Malcolm, do as I did." (Malcolm performs the action.)

Malcolm. I ran as you did, James.
Leader. Mary, do like I did.
Mary. James, you should have said, "Do *as* I did."
Leader. Thank you, Mary. [Mary becomes the leader.]

Mary. Clifford, come to the front of the room as I did.
[Clifford obeys.] Tell us what you did, Clifford.
Clifford. I came to the front of the room as you did.

After a leader has given two commands correctly, he is allowed to choose his successor.

XXXIV

"ITS" AND "IT'S"

Playing the card game with these troublesome words will help the pupils to be able to spell them correctly in their written work. Be sure that they understand that *it's* means "it is," and that *its* means "belonging to *it*." Use sentences for the game similar to the following:

1. I know . . . . . time to go.
2. . . . . not very warm to-day.
3. I don't like this pencil; . . . . . too hard.
4. I can't play with my doll; . . . . . leg is off.
5. I can't play with my doll; . . . . . broken.
6. . . . . fruit is delicious.
7. See this poor bird. . . . . leg is broken.
8. . . . . blossoms are golden flowers.
9. I'm sure . . . . . time for lunch.
10. . . . . soil is very fertile.

XXXV

"WHO'S" AND "WHOSE"

Teach the pupils that *who's* means "who is," and that *whose* means "belonging to some person or thing." The card game will help to clinch the meanings. Use sentences similar to the following:

1. . . . . going with me?
2. I know . . . . . hiding under the steps.
3. . . . . book have you?
4. . . . . basket is Ben carrying?
5. . . . . going with Ben?
6. . . . . that boy standing behind Betty?
7. I know . . . . . car that is.
8. . . . . garden won the prize?
9. . . . . the owner of this book?
10. . . . . horse was hurt?

XXXVI

ENUNCIATION: "ING"

This game may be played either with a leader who asks all the questions or with the class arranged in two rows facing each other as explained previously. Every question and every answer used in this game should contain at least one word ending with *ing*. Each child must pronounce this syllable plainly or he must drop out of the game. He may get back into the game by noticing someone else's failure to pronounce the game syllable as plainly as he should. In playing the game you will probably hear sentences similar to the following:

John. What are you doing, Josie?
Josie. I am looking for a quarter I dropped. Are you going to our picnic Saturday, Ben?
Ben. No, I am not going to the picnic, Josie. What are you making, Gertrude?

Insist that the *ing* syllable be pronounced with special care, not only in the language period, but in every recitation during the day. Even though the children pronounce this syllable so plainly that their sentences sound unnatural, there is no danger of their continuing this when they are older; there is far more danger of their dropping back into careless habits.

XXXVII

ENUNCIATION: "DON'T YOU"

There is no one who does not need to exercise special care in order to be able to pronounce these much-used words as distinctly as he should. Get the little folks interested in drilling before the time set for the game. Tell the children to pronounce the words at first as if they had nothing whatever to do with each other. Tell them to listen for the *t* sound in *don't* before they pronounce the *you*. They must also be careful not to make the *you* sound as if it started with *ch*. Encourage them to think of some jingles made up for the most part of *don't you's* which they will enjoy saying.

Don't you adapts itself nicely to the question and answer games—either the one in which the leader asks all the questions and the pupils in their seats respond, or the one in which the class is arranged in two rows facing each other. In either game the question and answer should each contain a *Don't you*. The questions and answers which you have a right to expect in this game will be like the following:

Clark. Don't you like to play tag, Walter?
Walter. Yes, Clark, I like to play tag. Don't you? Don't you like to tell stories, Marie?

The child hears these words pronounced in a slovenly manner so many times a day that, unless he is allowed to play some game containing the words, and unless he is induced to repeat some jingle made up for the

purpose many, many times, he will not be likely to succeed in overcoming the bad habit of running the two words together. The following is such a jingle as you should be able to get from your little folks:

Don't you, don't you, don't you, don't you,
Don't you like to play?
Don't you, don't you, don't you, don't you,
Play some game each day?

XXXVIII

ENUNCIATION: "LET ME"

The suggestions for getting ready for the "Don't You" game should be followed in getting ready to play this game. If you can get the little folks to form the habit of pronouncing the *t* in *let* so that it may be heard distinctly, the battle is well started. After that, urge them to think of a jingle they will like to say. Then get them started saying it occasionally as they are about to leave for home, and the battle is practically won. If they don't succeed in thinking of an attractive jingle, suggest this one:

Let me, let me, let me, let me,
  Let me take a ride;
Let me, let me, let me, let me,
  Sit there by your side.

The directions for the "Don't You" game may be followed, or you may vary the game by suggesting a borrowing game—a game in which the first child asks the one opposite if he will lend him a certain object (the object may be entirely imaginary, however). The pupil opposite may respond in any way he wishes provided he uses *let you* in his answer. After making his response, he must pretend to borrow some object of the next pupil opposite. Failure to pronounce the *t* in *let* distinctly results in the offender dropping out of the game. After a child has been forced to drop out of any game, try to make it possible for him to get back into

the game again. The little chap who has failed actually needs the game as much, probably, as anyone else in the class. You must see to it that you hold his attention until he has an opportunity to get into the game again.

XXXIX

A PRONUNCIATION MATCH

Arrange the class in two rows facing each other. Choose a pupil to keep the score. Each pupil is asked to read a number of sentences that have been upon the board for at least one whole day. If he pronounces every word in these sentences very distinctly, the number of the sentences in the group is placed on the board in the column belonging to his row. If he fails to pronounce the words in one of the sentences distinctly, the number placed in the column is one less than the whole number of sentences. Encourage the children to pause after each troublesome word long enough for themselves and everyone else to hear the last sound—the final consonant. It is well to begin playing this game with only two or three sentences. As the children gain in their ability to read the sentences distinctly, the number may be increased. If you discover some combination of words which seems especially troublesome, plan to use this combination in a game similar to the "Don't You" game.

Choose your sentences for the match from the following list or choose others which you yourself discover your children need.

1. Who ate the candy?
2. I ate it.
3. Did you like it?
4. Ben tried to catch the colt.
5. He cannot hold the colt with just one hand.
6. The postman has just gone past.

7. I must do my best this time.
8. I might hand him the gold to hold.
9. Let us see the picture you have drawn.
10. Fred found an old tire.
11. School closes at half past three.
12. It is almost time to go.
13. Don't you want to go to the beach?
14. Not on such a cold day.
15. How the wind does blow!
16. I don't know how long it will take me.
17. What did you do with that old tire?
18. Will you give me a catch?
19. Did you get your cart?
20. You must get it out of the way.
21. Shall I get you a drink?
22. Please let me take your cart.
23. Will you let me go with you?
24. Don't you want to ride?
25. Did you see Jack?
26. Can you catch a swift ball?
27. There is just time to let you try.
28. I have to take this book back.
29. We drew a picture of a girl with a pitcher in her hand.
30. Were you at the party last night?
31. Don't you think it will rain?
32. Ben's pony would not stand still.
33. Should you like to see me catch the ball?
34. My grandmother is coming to visit us next winter.
35. I played an hour and a half last night.
36. We had roast beef for dinner.
37. Let me tell you the best story I know.
38. Father isn't ready to start just yet.
39. Did you run home when you got hurt?
40. Let me give you some apples.
41. What do you want?
42. We used to live in the west part of town.
43. I suppose I must go to bed.
44. The fruit cost twelve and a half cents a pound.
45. I have a brand new knife.
46. Don't you like my boat?
47. I will let you take it.

48. Come and make the clock tick.
49. He kept his hat on his head.
50. He has hurt his hand.
51. Under the oaks are flocks of ducks.
52. Let me take the thread to Mother.
53. The thirsty turkey is drinking.
54. The girl with yellow hair lost her girdle.
55. I found a pearl in an oyster shell.
56. My brother has gone farther away than Mother.

After the children have become accustomed to playing this matched game, decide that the side that first has 500 correctly pronounced words to its credit wins the game. Such a game may last several days. The result of each day's record should be added so that it will be possible for the children to know at all times which side is ahead.

XL

ANOTHER PRONUNCIATION MATCH

If you will keep a chart containing a list of the words that have been difficult for several of your pupils to pronounce, you will have the right material for a very profitable pronunciation match.

The day before the match is to take place, allow two of your pupils who are usually perfect in this work to choose sides. After the lines are drawn up, the teacher chooses one pupil from each side to keep the score for his line. When the match is on, these pupils place upon the board the number of errors, if any, made by each side in pronouncing the list of words. The reason the sides are chosen for the following day is to stimulate preparation for the match. Suggest that the pupils for practice might hear each other pronounce the words. Tell them that, in case of disagreement, you will be very glad to help them decide. Tell them that it is perfectly fair to help each other all they possibly can before the game, but of course no help whatever must be given *during* the game. When the game is over, the side having the smaller number of errors is the winning side. This game may also be played as a "five-hundred game." In this case the record is kept of the words pronounced correctly.

XLI

WORDS FREQUENTLY MISPRONOUNCED

It is not likely that your pupils need drill on all the words in the following lists. In some sections of our country the vowels in words with the same sound as those in the word *now* are pronounced very much as the vowels in *meow*. If you find that your children are in the habit of pronouncing these words correctly, you need give the words with this sound no further thought. Your task is to discover the words your pupils *do* need. When you have done this, you must drill, and play games, and have pronunciation matches using *these words*—the words they *need*.

If your pupils pronounce *girl* as if it were spelled *goil*, you will be very likely to find that they also pronounce *saw* as if it were spelled *sawr*, and possibly they will pronounce *yellow* as if it were spelled *yaller*. There are sections of our country, however, in which these words are almost never mispronounced. If your children do not *need* drill upon these words, spend your time on the words they *do* need.

It is safe to say that every child needs drill on final consonants. A large percentage need drill also on initial consonants. Without doubt you will find that very nearly every child is in the habit of slighting, or omitting altogether, one or more syllables in some of the longer words. When this is the case, have the children pronounce these words a syllable at a time.

girl
turkey
curl
purple
pearl
hurl
girdle
furl
breakfast
drifts
many
paths
scampers
something
drinking
making
running
singing
going
ringing
walking
nothing
playing
having
scared
witch
watch
wear
burst
can
kept
your
height
and
hun-dred
that
than
then
there
three
thirty
thirsty
thistle
thank
through
threw
this
think
thought
though
thread
throw
again
asked
pitcher
picture
across
deaf
ate
be-cause
be-lieve
fig-ure
sev-er-al
cel-e-brate
chest-nut
yes-ter-day
rad-ish
e-lev-en
ma-chin-ery
climbed
yellow
shadow
hollow
fellow
window
borrow
pillow
to-morrow
sorrow
mellow
meadow
father
mother
brother
farther
month
width
breadth
health
twelfth
fifth
fourth
strength
length
such
wrists
fists
boasts
mists
catch
laughed
partner
get
was
just
whale
what
wheat
wheel
when
where
whether
which
while
whine
whip
whisk
whisper
white
whittle
whistle
who
why

whom
sword
poem
en-gine
jew-el-ry
ev-en-ing
brav-er-y
gro-cer-y
per-haps
col-umn
of-ten
toward
po-ta-to
po-e-try
oys-ters
mem-o-ry
do-ing
saw
raw
straw
draw
law
ghost
post
most
lost
last
least
guest

east
nest
best
vest
fast
rest
feast
past
must
cost
wind
cold
send
old
told
sold
soft
west
elm
off
new
creek
swallow
a-rith-me-tic
li-bra-ry
at-tacked
um-brel-la
sur-prise
Feb-ru-a-ry

ath-let-ics
al-le-giance
ev-er-y
reg-u-lar
busi-ness
gen-er-al
for-ev-er
veg-e-ta-ble
ge-og-ra-phy
ev-er-y-where
el-e-va-tor
er-rand
film
mu-se-um
drowned
arch-i-tect
us-u-al-ly
in′-ter-est-ing
mis′-chiev-ous
fore′-head (for-ed)
pris-on-er
dis-cov-er-y
o-ver-alls
gov-ern-ment
dif-fer-ent
choc-o-late
nat-ur-al
chil-dren
re-cess′

XLII

TO HELP THE CHILDREN USE A NATURAL TONE

Arrange to have a play telephone on either side of the room near the front. When starting the game, choose one pupil who uses a natural tone in his story-telling and reciting. Choose the other pupil from the number who need help. Allow one of these pupils to play he is a grocer. The second one orders the groceries for the day and, later, calls up to say that some part of the order has not been properly filled. Help the little folks to feel that all conversation over a telephone should be polite; that if a mistake occurs, a merchant is always glad to do all he can to make it right. You might frequently allow some pupil in the audience to suggest an appropriate remark.

Whenever a pupil fails to use a natural tone in telephoning after he has had two trials, he must take his seat and another pupil must take his place.

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